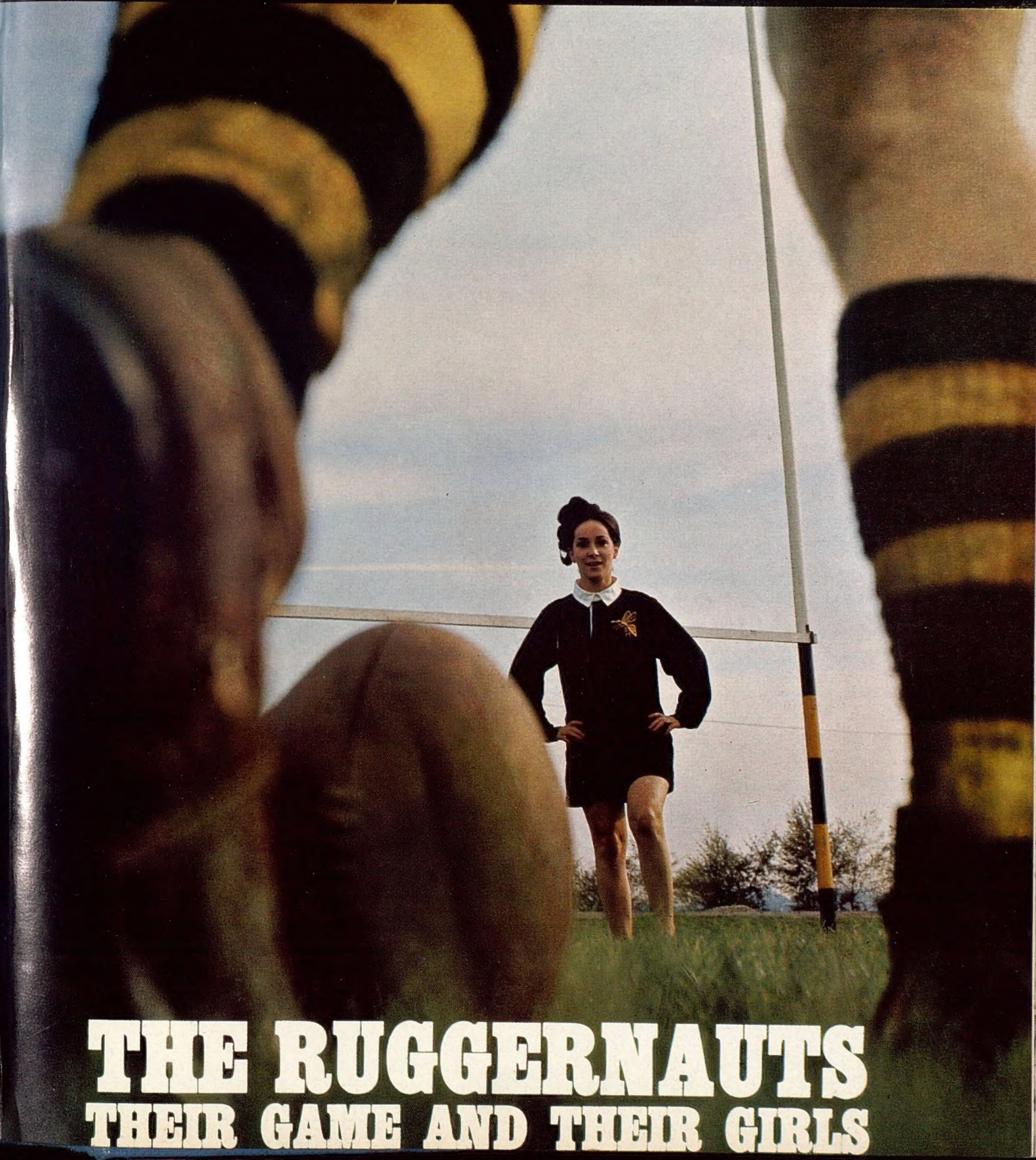
26 NOVEMBER 1966 2s 6d

london life



THE RUGGERNAUTS
THEIR GAME AND THEIR GIRLS

This Christmas
give enjoyment
give PETER STUYVESANT
the international passport
to smoking pleasure

50 GIFT WRAPPED PETER STUYVESANT 13/6½

LONDON LIFE

Editor Ian Howard. **Deputy Editor** David Campbell. **Copy Editor** Roger Baker.
Production Editor Patrick Brangwyn. **Information Editor** David Quinlan.
Fashion Editor Sarah Drummond. **Diary Editor** Jeremy Harrison.

INCORPORATING THE TATLER

Come the mud and chill of autumn and the Rugger players rush out to revel. There are lots of legends and stories about Rugger players, so this week *London Life* takes a look at the whole syndrome. . . . Breathless in a different way is the problem of shopping for Christmas: there are four pages of clues to making it easy this week. Also inside, a look at Michael Hastings' new play about Lee Harvey Oswald, and a rundown on London's Film Festival. . . . On Saturday (26 November) the long-awaited L S Lowry retrospective exhibition opens at the Tate Gallery, Millbank.

There are plenty of his famous industrial scenes, with their little, drab figures, but also landscapes, seascapes, harbour and beach scenes, satirical studies and grotesques. The earliest works shown date from 1906.

The Violins . . .

Another important event this week is the world première at Sadler's Wells of Malcolm Williamson's new opera *The Violins of Saint-Jacques*, which happens on Tuesday, 29 November. Williamson causes consternation among the critics and delight among the audiences because he writes memorable tunes. Since this work has a voodoo theme, the drums will beat persuasively.

Revitalised Ballet

More music: Bach's Mass in B minor at the Royal Festival Hall (Friday, 25 November), the Royal Philharmonic Orchestra at the Odeon, Swiss Cottage, conducted by Kempe (Sunday, 27 November) and the Ballet Rambert begins its revitalised career with a season at the Jeanetta Cochrane Theatre, starting on Monday, 28 November.

Bambino Ball

On the same night there's the Bambino Ball at the Savoy, and Christmas urges its way to the fore with the delightful spate of charitable bazaars and fairs. There are two this week, both at the Europa Hotel. On Wednesday, 23 November there's one in aid of YWCA; on Monday, 28 November one in aid of the Greater London Fund for the Blind.

WHAT'S IN LONDON LIFE

Our girl on the cover, Audrey Raper (photographed by Allan Ballard), is a supporter of the famous Wasps. The girls on the touchline, the Ruggernauts, and the present state of the game are examined on page 12

Tamara Hinchco stars in The Private Right, *Britain's contribution to the London Film Festival, which opened this week. But it's a film festival with a difference, with a no-prizes, no-nonsense attitude to its entries. Page 20*

Tommy Steele, the Cockney star with the constant good humour, is busy on the film Half a Sixpence. London Life *visited him on location and found a star whose work comes before anything else: a man born to entertain. Page 28*

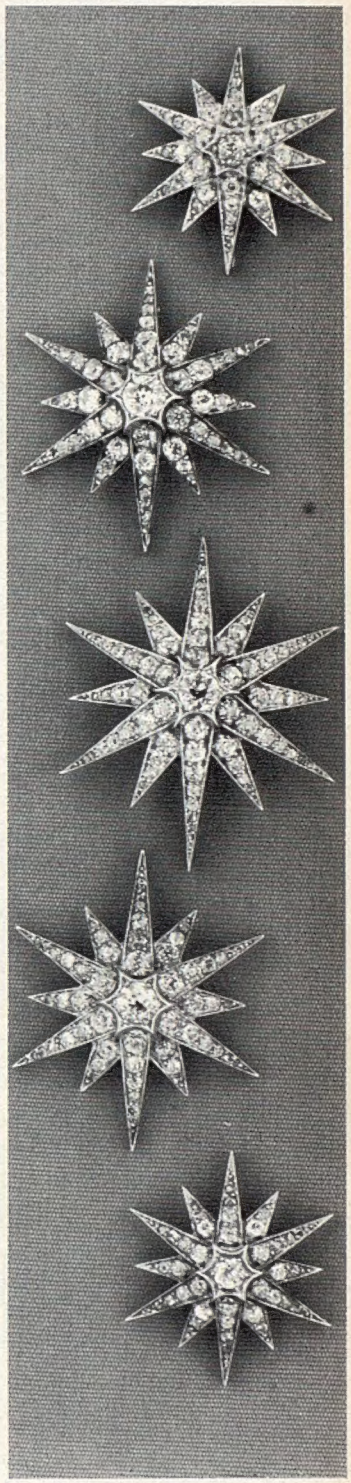
	page
Inside London Life . . . Selling A King's Car	4
Prince Philip . . . Wildlife Studies On View	5
Background . . . Facts Behind The News	6
The Week . . . A Camera Eye On The Party Scene	8
David Wynne-Morgan . . . How Rich Is The Queen?	10
Rugger . . . A Man's World, And The Women In It	12
Angela Ince . . . Enigma Of The Phone-tappers	18
London's Film Festival . . . Why It's The Best	20
Christmas Shopping . . . Present-choosing Made Easy	22
Michael Hastings . . . A Play About Lee Harvey Oswald	26
Tommy Steele . . . Cockney Humour On The Film Set	28
Sarah Drummond . . . Versatility Of Man-Made Fibres	33
The Caftan Look For Winter . . . A Touch Of Arabian Nights	34
People And Their Clothes . . . Gabardine And Printed Fabrics	35
Lady Bute . . . One Woman's Wardrobe	36
Where To Shop . . . For The More Unusual Gifts	37
Fashion For Men . . . In Favour Of The Demob Suit	38
Beautique . . . Keeping The Skin Soft And Hair Shining	39
Pick Of The Brides . . . Wedding Day Pictures	40
How Does Christmas Affect You? . . . It's That Quiz Again	41
Rick Dane . . . Reviewing The Pop World	47
Getting To The Point . . . Your Letters	58

Theatre	**Page 42**	**Property**	**Page 49**
Films	**Page 44**	**Books**	**Page 50**
Music	**Page 46**	**Good Eating**	**Page 51**
Galleries	**Page 48**	**Night Out**	**Page 52**

To help you order London Life every week - see page 58

BY APPOINTMENT TO HER LATE MAJESTY QUEEN MARY
BY APPOINTMENT TO HER MAJESTY QUEEN ELIZABETH
BY APPOINTMENT TO H.M. QUEEN ELIZABETH THE QUEEN MOTHER

Wartski



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INSIDE LONDON LIFE

Beatles **John, Paul** and **Ringo** have joined **George** in growing moustaches. **President Ayub Khan** flew in a troupe of Pakistan singers, dancers and musicians to entertain the **Queen** and **Prince Philip,** at the Commonwealth Institute. TV gardener **Percy Thrower** is making plans to lead an Easter Gardeners' Cruise to Madeira, Tenerife and Las Palmas in March. **Christopher Hollis** lectures on "The Vatican Council and the Jews" at University College, next Tuesday. **Godfrey Winn** opened this year's Russian Benevolent Society Bazaar. **Martin Friend** is already practising knees-bend in front of his shaving mirror in preparation for his Christmas appearance as Toad. **Joan Crawford** has been visited on the London set of *Circus Of Blood* by **Douglas Fairbanks Jnr,** her first husband. **Sir Gerald Nabarro** opened the Christmas Cracker Bazaar at Chelsea Old Town Hall. **Professor Neville Coghill** is backing the idea of an Oxford University Arts Festival for 1968. The Lord Mayor, **Sir Robert Bellinger,** has his visiting cards illustrated with import and export figures. **Stanley Rubinstein,** 75-year-old solicitor, who has often acted for publishers, now has publisher **Peter Owen** acting for him – in the publication of his *Books Of Old London*, a critical bibliography.

THE National Birthday Trust, which has just come under the patronage of Princess Alexandra, is hoping to raise some money from a 1909 open Daimler which once belonged to Edward VII.

The car was bought at Sotheby's for £900 by North London veteran car restorer Roger Gates, who put it back into its original condition, and then advertised it for sale for £2,000.

"I was contacted by the National Birthday Trust," says Mr Gates, "who asked me whether they could sell it for me and keep anything they got over £2,000, and I said yes." The National Birthday Trust contacted Lord Montagu of Beaulieu who said that he thought the car ought to fetch at least £3,000. Edward VII was particularly fond of Daimlers, and bought about 30 of them during his lifetime.

Mr John Hare, Superintendent of London's Central Royal Parks, who might be called London's top gardener, is desperately in need of staff. In fact, apart from needing an assistant superintendent, he also needs another 250 gardeners to make up his full complement of 800. Whoever gets the assistant superintendent job will be paid between £1,126 and £1,309 a year.

George Brown, the Foreign Secretary, can expect to pay out more this year to holidaymakers who run out of money and find themselves stranded abroad. In 1965 the British had to repatriate 2,163 people. Now, with the £50 travel allowance, there will be far more holidaymakers miscalculating their funds. Those 2,163 cost the Foreign Office £55,540, and most of it was paid back by instalments.

Sylvia Tysick went with her husband, Belgian architect Huques van der Stegen de Schriek, to the Grosvenor Gallery

in Mayfair to buy him a birthday present. She was prepared to spend about £100 on a Michael Ayrton bronze called Sentinel Fetish – but the price was £180. "We were terribly surprised when we found that we could buy it on HP," said Miss Tysick.

Once more the horse is being overtaken by the car. This will be the last Christmas for Leeway's hand-carved rocking horses, which have been made for 75 years by Patterson Edwards in Lea Green. The reason is that the apprentice who took over from 65-year-old Mr George Brown in June left a few weeks ago, and there is no one to replace him. Mr Brown reckons that he carved 35,000 horses during his 40 years with the firm. The horse's successor? Most probably a plastic Mini pedal-car.

An audience composed mainly of schoolchildren will hear about The Detection of Alcohol in Breath at a Science Museum lecture in the New Year.

Bubo, a tame eagle owl with a six-foot wing span, is coming to London to join naturalist Philip Wayre's miniature zoo at Olympia for the Schoolboys and Girls Exhibition, opening on Tuesday 27 December. Other animals Philip Wayre is bringing from his Norfolk Wildlife Park at Great Witchingham near Norwich include wild boar, badgers, red and grey squirrels, coypu and Arctic foxes.

Nicholas Monsarrat, in London for the publication of his autobiogrqphy, *Life Is A Four Letter Word,* has been extolling the virtues of living in Guernsey, where he has just rented a house for a year. "You see," he says, "I know how easy it is for someone like me to be distracted by the unimportant aspects of being an author." Why Guernsey? "It's within commuter distance of London, where it's all happening too much for me to live."

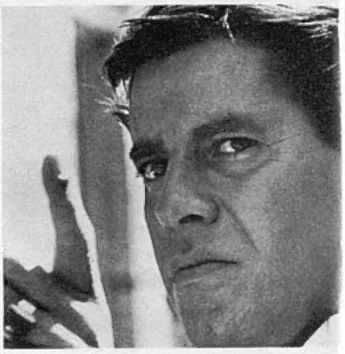
Major Victor Seely is selling his house in Cheyne Walk which once belonged to Dante Gabriel Rossetti. Built in the early 18th century, the house was also the home of the poet Swinburne. One of its features is the walled garden at the back where the eccentric Rossetti once had a private zoo. Major Seely is asking about £18,000 for the nine-year-lease.

Virginia Wassman, a 26-year-old London girl, is one of two young British volunteers who have been sent to Florence by the International Voluntary Service. Virginia, who has just recovered from a badly broken leg – a relic of last spring's ski-ing – expects to spend about a month with young Continental volunteers clearing the flood debris.

The City goes to vote on Saturday, 17 December. A total of 159 members will be elected for the 25 City Wards, of which Bread Street is the smallest with 45 voters, and Farringdon Without the largest with 3,007. The vote is conducted by a show of hands in various Livery halls unless a poll is called for. Few upsets are expected.

Fenella Fielding, who has signed a contract to make a series of LPs, has just made her first record, a single, called *Big Bad Mouse.* Miss Fielding, who calls her singing voice "very distinctive," claims that *Big Bad Mouse* will shoot up the Hit Parade. "I shall get very, very cross if it doesn't" she adds with a husky laugh, "and start stamping about and shouting at people."

Jerry Lewis, comedian, producer, director and writer, said as he left for home after his first Royal



Variety Performance appearance, that he enjoyed his 12-minute stint. "But I didn't really get enough time to warm up," he added. He has just finished a cabaret engagement in Las Vegas which gave him all of 95 minutes to warm up.

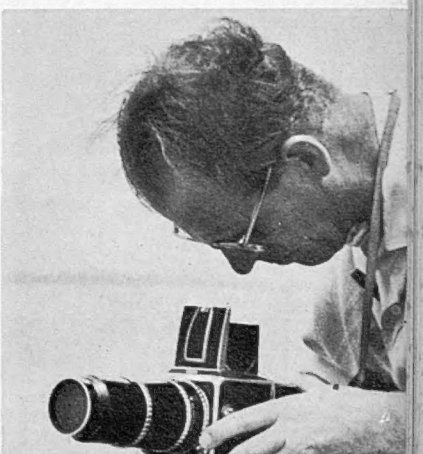
Piers Courage hopes to drive a new, specially modified Charles Lucas Lotus with an 8-cylinder Martin Grand Prix engine for the first time in a Formula Libre event at Brands Hatch on Sunday, 27 November.

Madame Suzy Volterra, whose horse Phil Drake won the 1955 Derby, has been in London on a private visit and has great ideas for promoting Anglo-French relations – between horses. "I want to change the blood of my horses by inter-breeding, and the combination of French and English is very, very good."

Jim Carter-Fea is reopening the Cool Elephant in Margaret Street as a discotheque called Speakeasy. It will be modelled on a Chicago Speakeasy during Prohibition . . . a peephole in the door, waitresses dressed as flappers, and genuine bullet holes in the wall. He hopes to open it on Thursday, 15 December – without Prohibition.

The Afternoon of the Iguana

IT could almost be the last shot of one of those Hollywood films they don't make any more . . . arm-in-arm watching the sea roll in. The lyrical couple here are two marine iguanas, basking on their rock under the afternoon sun of the Galapagos Islands, their home. It was taken by Prince Philip (in action on the right), and is on show in the exhibition of the Prince's photographic work currently at the Tryon Gallery in Dover Street. There are 70 of his nature studies, taken during his travels abroad over the past few years. It is being held in aid of the World Wildlife Fund. Prince Philip is President of the Fund's British National Appeal. The exhibition is open until 10 December.



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BACKGROUND

EDUCATION

TELEPHONE calls made by students at the Imperial College of Science in South Kensington dropped last week after it was announced the college's total telephone bill last year was £72,000.

Many of the 6,000 students have abused the system by which they can use 57 lines, except for private calls. Calls to such faraway places as Pakistan and Turkey have been detected by the college authorities. On one occasion recently, an unknown caller rang Bergen in Norway three times – at a cost of £42.

Commented a college spokesman: "Unfortunately the college is so busy there is no time to ask everyone where they are calling."

The college has 1,500 extensions, and anyone picking up a phone is immediately given a line without question. And with STD a caller can dial anywhere in Europe once they have a line. "We reckon there are about 400 outgoing calls every night. The GPO say we have the second busiest switchboard in London. The only one busier is London Airport."

The authorities have discovered that most of the overseas calls are made at night when the college is used by post-graduate students.

"Of course students make illicit calls abroad," said one student who wished anonymity. "Many students are foreign and ring home to their families. It is really quite simple. A friend of mine would often ring his girlfriend in Germany. Although I must admit we didn't realise the bill would be as high as £72,000. From now on we will refrain from doing this – it is rather unfair on the college."

And the taxpayer too, for it is he who pays the bill.

DISCS

EVEN if the true meaning of Christmas is melting away, there is always the predictable crop of Yuletide records to remind us of the religious aspect. Rushing into plastic the major record companies expect a "huge demand" for their latest seasonal batch.

First, from CBS, the American company with a London branch, there is Patti Page (of *How Much is That Doggie in the Window* fame) with her new single entitled, *Happy Birthday Jesus.*

Miss Page continues singing in a childlike voice and expresses childlike distaste for things like the Crucifixion.

CBS follow up with *Yes Virginia There is a Santa Claus,* sung by a child actor and Neil Spence.

They also have Simon and Garfunkle's latest LP, *Seven O'Clock News.* This is spoken in deep, dramatic tones in American newscaster fashion to the crushing, melodic strains of *Silent Night.* It is on one track only and subjects dealt with are the eight student nurses murdered in Chicago; also Vietnam and Civil Rights.

There is also an inconseqential single from Mike and Bernie Winters called *Batman, Thatman.* As a comedy it reveals how Batman cannot fly and falls off Big Ben, and that Robin is nowhere to be found etc.

Apart from the latter, the bulk of Christmas records from this company are imported, and full of the usual American sentiment. The Patti Page disc, according to CBS, is "selling like hot cakes over there." They expect a satisfactory demand in Britain.

Over to EMI, who are distributing several Christmas records. Some titles: *Christmas Child* by Richard Loaring (Parlaphone); *Gabrielle,* a ballad by The Coachmen, a British group (Columbia) – "It's got a choir and is all Christmasy," said an EMI spokesman; in a re-release of Bing Crosby with *Do You Hear What I Hear?* – "This one is quiet and sincere about light in the sky; and has shepherds and all that," he added. Finally on singles distributed by EMI is Louis Prima with *Senor Santa Claus* (HMV).

"We are also issuing the usual party-type records by Russ Conway and Mrs Mills," commented the spokesman. "We anticipate big sales this year."

EMI will be distributing an LP by those old dependables at Christmas, Nina and Frederick, called *A Season's Greetings* (Columbia). With such songs as *White Christmas, Little Shepherd Boy, Santa Claus is Coming to Town,* it will surely sell. Their other LP by an American group The Ventures (Liberty label) features songs like *Sleigh Ride, Snow Flakes* and *Santa Claus is Coming to Town* (again).

British disc firms are also extremely Christmas-conscious this year.

SHOW BUSINESS

BEATLES' manager Brian Epstein put his religion first (he is Jewish) and showbusiness second when he announced he and his partner Vic Lewis were dropping their plan to bring to London the Oberammergau Passion Play.

The play, acted by Bavarian players, portrays the Crucifixion in a way many people consider to be anti-Semitic. Epstein and Lewis, whose entertainment agency recently merged with Nems Enterprises, the Beatles' firm learned of opposition to their scheme to bring the play to Britain for the first time. The Board of Deputies of British Jews began sounding their displeasure at Jews staging such a play in Britain.

On Saturday Epstein and his press spokesman Tony Barrow worked out a statement which read: "This became an issue in which, through no fault of my own, I found myself involved. Under no circumstances did I wish myself or my organisation to give offence to Jewish communities here or anywhere else throughout the world.

"I therefore made an effort to reach agreement with all parties concerned to withdraw totally."

On Sunday, however, the Board of Deputies met to discuss various matters, one of which was Epstein's involvement with the play. They passed a resolution "strongly condemning" any member of the Jewish community's connection with the play's promotion. One deputy commented: "What we object to is that Jews should dirty their hands bringing the Passion Play to London for shekels."

Tony Barrow told *London Life*: "Mr Epstein decided before the Deputies meeting that he would not promote the play. We would have released the statement on Saturday but we felt there was no need to rush, but leave it until this week in business hours. Of course the meeting of the Board of Deputies on Sunday made up our minds to release it then."

As for the Passion Play: despite the torrid religious atmosphere, it *will* be staged as planned, but not by Epstein and Lewis. Instead, impresario Philip Solomon, who heads the promoters of the play in this country, has agreed to bring it over to be shown in February at Hammersmith. He, too, is Jewish.

THEATRE

THIS week confirmation that Heinar Kipphardt's play *In the Matter of J Robert Oppenheimer* will be seen the West End. It will mark a breakthrough in this country's censorship restrictions. "It seems as though the Lord Chamberlain is backpedalling now," an executive of the Hampstead Theatre club remarked earlier.

The play, which was seen at Hampstead last month, has been considered abroad as one of the most important plays of this generation, and is based on an informal hearing in Washington in 1954, when Oppenheimer, formerly Director of the Atomic Weapons Laboratories at Los Alamos and adviser to the government on atomic matters, appeared to answer questions put by a Personnel Security Board concerning his Communist associations.

Oppenheimer was returned to public life when Kennedy became President, received the Fermi Award and became Director of Advanced Studies at Princeton.

In this country, plays dealing with living people (witnesses in the hearing include three of America's leading physicists – Edward Teller, Hans Bethe and Isadore Isaac Rabi) are subject to censorship. A performance was possible at Hampstead, since the theatre there operates as a club.

Last week it was understood that the Lord Chamberlain had indicated privately that he was willing to consider a licence. He confirmed it Monday and the play opens next week.

ART

THAT astonishing art coup in 1963 when the Rubens painting *Daniel In The Lions' Den* was bought for £500 and later sold to America for £200,000, was NOT illegal, it was learned last week.

The sale in London of the painting, which now hangs in the National Gallery, Washington, has been investigated by the Reviewing Committee on the Export of Works of Art. The annual report just published reveals that there was no evidence of contravention of the Export Control Regulations.

In 1963, the Rubens, first thought to be a copy, was sent to Bonham's showrooms in Knightsbridge. A few days before the official sale art buyer Mr Julius Weitzner offered £500. It was only later that its true value was discovered.

And so an art treasure was lost to America.

One result of the committee's investigation has been a new value limit of works of art and antiques exempted from export control. They recommended a limit of £2,000 against the old one of £1,000. This has now been implemented.

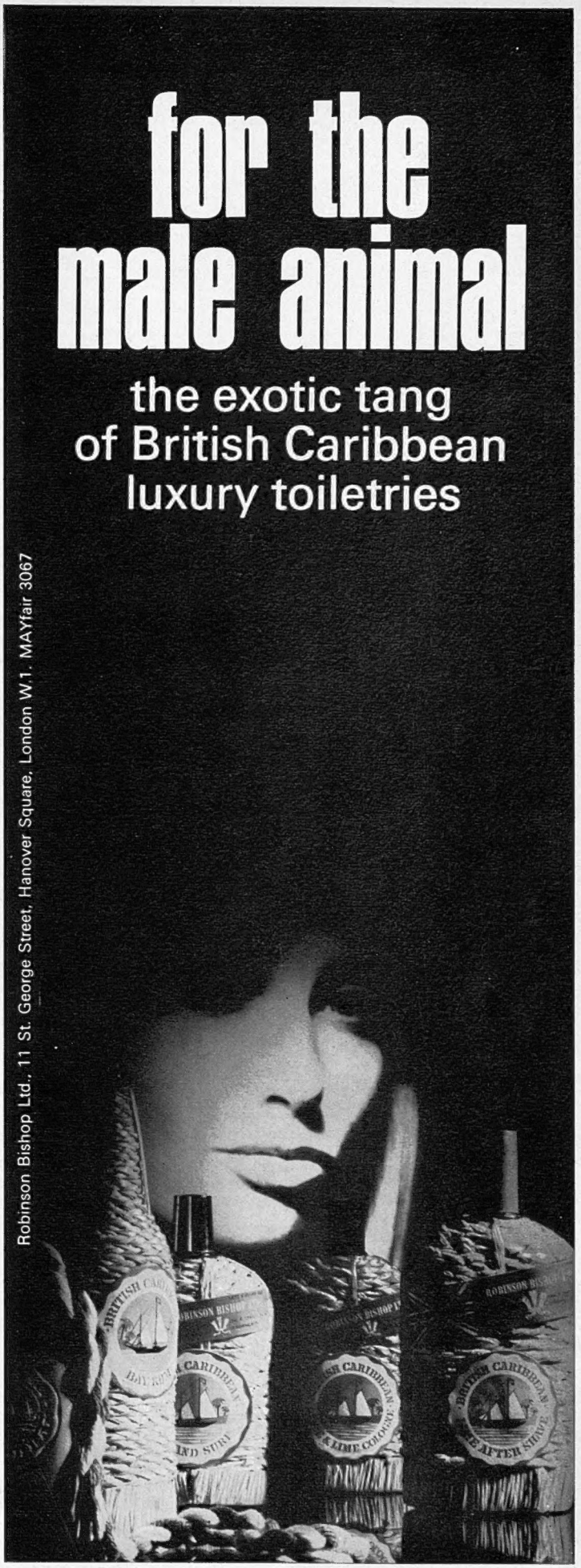
Because the Rubens was bought for £500 it did not come under the export control regulations. The picture, painted in 1615, was presented to Sir Dudley Carleton, British Ambassador to the Hague, to Charles I about 1639.

The committee's three reasons for a higher value limit were:

1 – Out of 83 relevant cases which came before them only nine were below the limit.

2 – The steady inflation of prices in the art market in the last few years.

3 – The substantial increase in grants to museums and art galleries, enabling them to acquire objects of relatively low value out of their own resources.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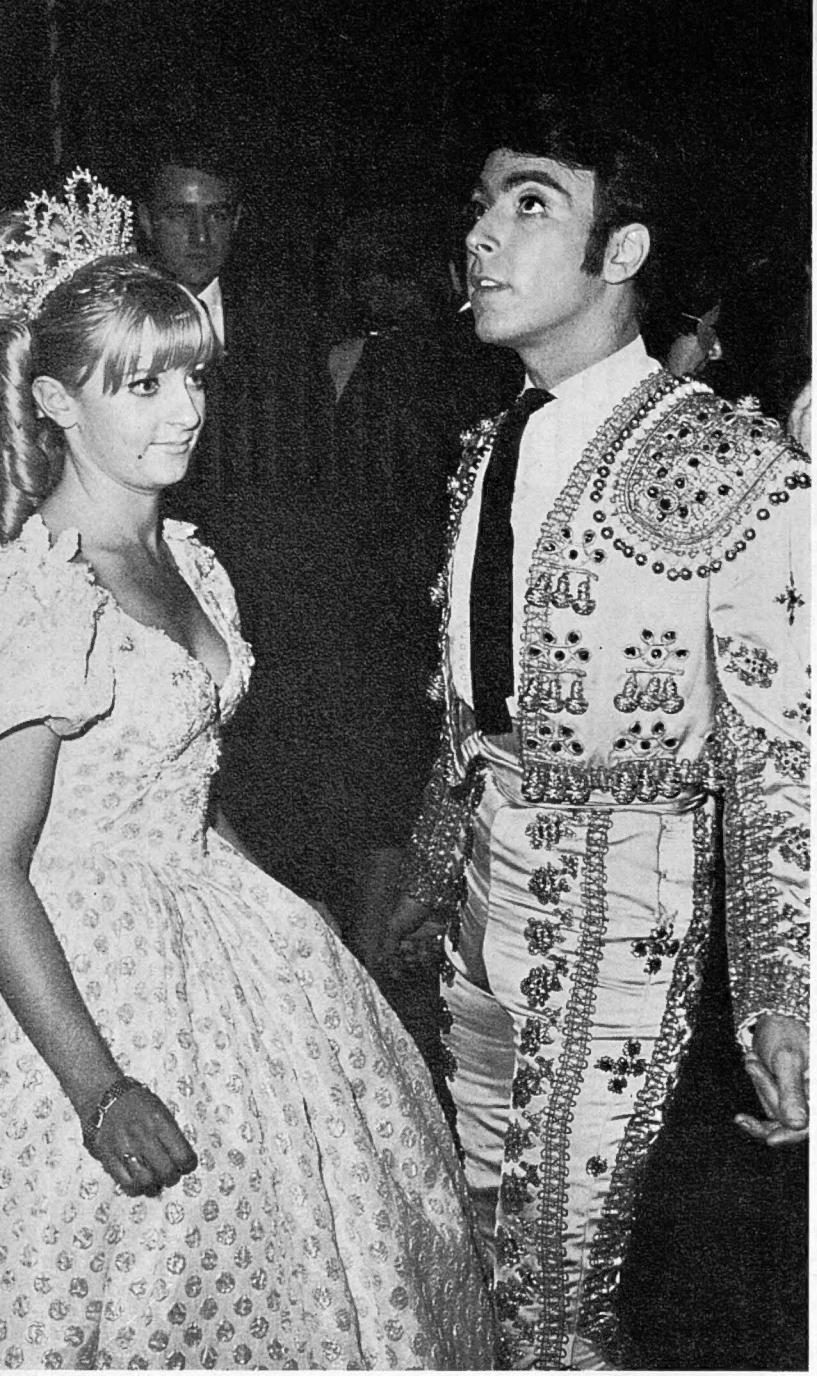
THE WEEK

The Ball of the Year . . . St Martin's Theatre's 50th anniversary, and an auction for one of Prince Philip's polo sticks . . . it was all part of The Week in *London Life*.



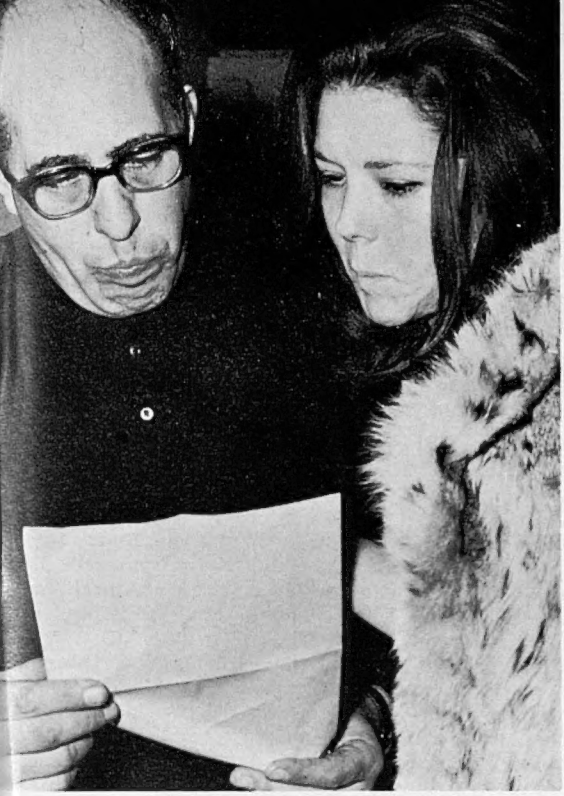
Above: Fancy dress for two at the Bertram Mills' Ball of the Year in aid of charity at the Albert Hall.

Above: Mr Walter Bregman takes possession of one of Prince Philip's polo sticks, auctioned in aid of the Soldiers', Sailors' and Airmen's Families' Association at the Royal Garden Hotel, Kensington. Price: 19 guineas. With Mr Bregman is Mrs E Reily Collins.

Above: Christmas shopping early for paintings at the Upper Grosvenor Galleries . . . and the Duke of St Albans (left), whose wife runs the galleries, congratulates Rosemary Mosley – an exhibitor – and her husband Nicholas Ravensdale, author of *Assassin*

Above: May Britt, Sammy Davis Jnr, Tommy Steele and his wife Nan, meet in the foyer of the Piccadilly Theatre during the first night of Harold Fielding's *Man Of Magic*. **Left:** From Dame Marie Rambert, congratulations for Mr John Carr Doughty, Britain's leading knitwear designer, at a private view of his extensive collection of Diaghilev ballet paintings and drawings. The collection is reputed to be the largest in private hands.

Above: At the Wright Hepburn Gallery's *Contrast In Design* exhibition . . . Sheila Dawson, who was Liz Taylor's understudy in the Oxford and Rome productions of *Dr Faustus*.



Above: Alfred Marks and Diana (of *The Avengers*) Rigg, in a huddle over the programme at the Royal Court Theatre celebrity show in aid of Medical Aid for Vietnam. Among the other stars present: John Dankworth, Larry Adler, Miriam Karlin, Sheila Hancock, Roy Kinnear, Dame Peggy Ashcroft and Bob Monkhouse. **Right:** A kiss for Jack Hawkins from that perennial teenager, Hermione Baddeley – at present playing the lead in *The Killing Of Sister George* – during the St Martin's Theatre's 50th anniversary party. Guest of honour was Bertie Myer, the man who actually built the theatre.

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THE MAHARAJAH OF COOCH BEHAR AND THE PHEASANTRY CLUB

In the issue of *London Life* dated 5 November it was stated in David Wynne-Morgan's column that the Maharajah of Cooch Behar has put up the money to take over the Pheasantry Club in Chelsea.

This information was erroneous, and *London Life* wishes to make it clear that the Maharajah, now in India, has no financial interest in the club.

The takeover has in fact been financed by his friend, Mr Alex Sterling, the well-known fashion photographer and former owner of The Village Club, off Sloane Square. Mr Sterling's only partner in the venture is the Maharanee of Cooch Behar, who holds a minor percentage of the capital.

London Life wishes to make a full withdrawal of its published story, and to apologise to Mr Sterling for any embarrassment and distress which may have been caused to him.

The Pheasantry Club is known as one of the oldest artistic haunts in Chelsea, and for the past two years there have been many rumours about its future. Mr Sterling has been planning its takeover for about eight months. For 20 years he has had his studio in the same building as the club, and it should be made clear that he still occupies the studio there.

He will reopen the Pheasantry next Monday, 28 November, with a closed membership from the world of entertainment, artists, writers and the Arts in general.

DAVID WYNNE-MORGAN

FOLLOWING last week's ludicrous controversy of whether Prince Charles should have his allowance raised from £15,000 to £30,000 now that he has come of age, I have been delving deep into the realms of royal finance.

It has been a fascinating form of research, the results of which will no doubt add to the controversy and unfortunately provide additional ammunition to that small but vociferous band whose grudge against anyone who has more than they have, causes them to snipe continually at the way of life of our Royal Family.

Let them not take too much comfort too early, for although I now have every reason to believe that the Queen is the second richest woman in the world and will, within five years, achieve the number one spot, she also provides the British Government with one of their very few profitable financial transactions.

Growing profit

For more than 200 years, the Sovereign has handed over to the British Government the Crown Lands and estates, and instead of receiving the income from them is awarded a Civil List payment approved by Parliament. The Government has always made a profit out of this transaction, but it is a profit that has grown with the years and is now growing ever more rapidly.

The present annual payment to the Queen from which she has to meet all her expenses and those of her household is £475,000. This was fixed in 1952 and despite the enormous rise in the cost of living has never been raised.

I am no mathematician, but the purchasing power of £475,000 in 1952 is now well under £300,000 – a considerable loss. In 1960, the revenue the Government received from the Crown Lands was something over £2 million, whereas in 1964-5 the last year for which figures are available, the revenue had risen to fractionally over £4 million, apparently showing a profit to the Government, which means you and me, of more than £3,500,000.

This is far from the end of the story. The Queen does not pay any income tax on the payments she receives from the Civil List, but a Treasury official informed me that she pays income and surtax just like anyone else on any private income she might have.

Million a year

That simple statement hides another enormous addition to the country's exchequer. The Queen's private income from all sources is extremely unlikely to be less than £1 million per annum. All the Queen's private investments, real estate, and business transactions will remain hidden, for one of the other financial advantages of being the British Monarch is that no death duties are paid and the will is never published.

However, it is known that the Queen has substantial personal investments, is the owner of many properties in this country and what is less well known is that she is one of the largest single owners of New York City property.

A large amount of property in New York was bought by Queen Victoria on the personal advice of her favourite Prime Minister, Disraeli, and it is believed that most of this is still in the Queen's hands today.

During the war, when so many British assets overseas had to be sold by the British Government to meet their war debts to the United States, it was maintained that the Government's assets were one thing and the personal property of the Monarch was something quite different. Today this property represents substantial dollar earnings for Britain. A Treasury official informed me that all income from sources such as this would have to be brought back to Britain and tax would have to be paid. It is likely that American tax would also be paid, although such is the American love for monarchs in general, and our Monarch in particular, that it is quite possible this is waived.

Six years ago, the Queen was ranked the third richest woman in the world with a personal fortune of £54 million by the American magazine *Ladies' Home Journal*. This was never denied.

In front of her was the Begum Aga Khan, the ex-Queen Wilhelmina of the Netherlands in first place with the enormous estimated fortune of £210 million, most of which was invested in Africa and the Far East.

The value of that fortune, now presumably the property of Queen Juliana, will almost certainly have decreased.

A financial expert here in London told me that if the Queen's private fortune was estimated at £54 million in 1960, it is almost certainly over £100 million today, since the values of property and art treasures, which certainly represent by far the largest part of her personal fortune, have increased so dramatically in the past five years.

Earned it all

One hundred years from now, with no death duties to be paid, the private fortune of the reigning British sovereign will have reached astronomical proportions.

I, for one, begrudge them not a single penny. The British Royal Family has won a place in the affection and respect of the whole world that is the envy of every other country. We know they are the greatest. I can see no good reason why they should not be the richest. They have earned every penny of it and today their contribution to this country is not simply one of dedicated service, but also of hard cash.

Gentlemen, the Queen!

What does the Woolmark say to you?

Woolmark says pure new wool—for all seasons.

Warmth and comfort, come rain, come shine.

Lasting good looks. Woolmark says pure new wool.

Unmixed with any other fibre. Controlled to international quality standards.

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Woolmark says pure new wool
—the best.
Look for the label.

THE RUGGERNAUTS

To the ordinary pacific, commuting Briton, Rugger players are a breed set apart. They formalise courage and their institutions strangely combine the names of famous London hospitals with such offbeat fantasies as Harlequins and Wasps. But today the old sporting Rugger image is changing. There have been reports of a lowering of standards, of retaliatory violence quite foreign to the spirit of the game as developed for 140 years. Fortunately this change is meeting great resistance, as IVOR TURNBULL shows in this close focus on the Rugger scene, with pictures by ALLAN BALLARD

COME hail, gale or driving rain, thousands of men each week strip and disperse themselves on rough grounds, hard grounds, muddy grounds and simply bloody awful grounds throughout England. For 80 minutes, when they could be slouched in front of television or pottering in the greenhouse, they will be buffeted, bruised and banged in front of a handful, if any, of totally unsympathetic spectators. Finally, dirty, exhausted and aching, they will plunge into communal baths, dress, and prepare for an evening of equally energetic conviviality.

These are the ruggernauts – the bulldog breed, the muddied oafs, the last true sportsmen or the toffee-nosed hearties, according to your prejudices. Their public image – at least, their image with the public that does not know Rugby football – is that of the hefty extrovert who roars up to the pub in a noisy two-seater and booms his order over the saloon bar conversation, the sort of chap who goes through life without a silencer. And, of course, their public image has taken a sharp knock on the shins with the sending home of the touring Australian forward Ross Cullen, for gnawing the ear of an Oxford University opponent.

If it was an expert in psychological warfare who chose the names of sides, like Barbarians and Vandals, it is time that a PR man took over

Continued overleaf

THE SHY BOOKISH FELLOW...

Continued from page 13

that part of the business. But public images are hazy pictures. It is as difficult and as misleading to generalise about Rugby players as about any other segment of the population.

Their aggressiveness is usually confined to the field and their ebullience to events immediately after the game – when the ruggernaut is not lowering chamber pots from his hotel bedroom window he is being kind to old ladies, and he is more likely than the next man to excuse himself as he elbows his way through a crowd.

Stoical

In play he is expected to be stoical – he doesn't roll about on the ground unless he is really hurt: he is entirely unemotional. There is none of the balletic capering that follows a soccer goal, and the scorer of a brilliant try gets no more than a curt nod of approval from his captain; and he must be obedient – he does not approach the referee like Clarence Darrow pleading with a grand jury.

This usually works out, apart from occasional flashes of temper. Admittedly, some recent flashes of temper have amounted to attempted mayhem, but we'll deal with those later. Beyond these characteristics, it is difficult to pin down a man and display him as typical of the Rugby breed. The ruggernaut can be as easily the shy, bookish fellow sipping a quiet half of bitter in the corner as the rumbustious joke-teller in the centre of the crowd.

Even in size they include not only giants like the Scottish international Peter Stagg, who stands like a lighthouse in the line-out at 6 feet 8 inches. but David Watkins, the Welsh international fly-half whose weight is only that of a jockey.

As the players vary, their clubs range from the scratch XV, which plays on the nearest stretch of almost flat ground, to the carefully groomed

Up go the hands in a line-out, determination in the faces.

elegance of the Harlequins who have at their disposal not only Twickenham, but also the equally well equipped Stopes Memorial Ground, and who restrict their playing members to three sides of a fairly high standard. In between there is an extraordinary assortment of Old Shootershillians, London Irish Leprechauns, Gidea Park Rams and the like.

Centenary

The name of Wasps has an almost archetypal ring. It is at once suitably warlike and adaptable to the design of a distinctive strip. And in this, its centenary year, the club provides as nearly representative an example of the game as one is likely to find. Wasps, based at Sudbury, almost within kicking distance of the round-ball Mecca at Wembley, have about 200 regularly playing members, ranging in age from 17 to over 40, in

Grass roots view of a scrum – though the faces might look slightly less jovial if a ball had been there, and not a camera.

background from secondary school to public school, and in occupation from roadworker to solicitor.

They field a dozen or more sides a week, ranging from senior sides well sprinkled with internationals and Blues, to junior (not necessarily in age) Fifteens playing a more casual, social game. Wasps are not only socially democratic; they are open-minded enough to countenance people who haven't even played the game before. That is how they come to have Peter Yarranton, the five-times-capped England forward who, at 42, is the oldest member playing regularly.

Peter, an amiable 6 feet 3 inches, slightly balding Shell-Mex executive, is captain of the Wanderers, Wasps' third side (it is a club tradition that the next best three Fifteens are skippered by former first Fifteen captains). Apart from one scratch game of Rugby in the RAF, he had played nothing but soccer when he went to Wasps at the age of 24.

"It was the only club that would have me," he explained. "I went along and had some trials and then they put me in the sixth side under Eric Cornes, who called me a clot for the whole season. I didn't imagine I'd get very far, but it was fun. But what I didn't realise was how much I was learning from him and the rest, and next season I was moved up to the second Fifteen."

Spectacular

The following season he played for England, Middlesex and the RAF. Despite his spectacular conversion to Rugby, Peter still takes a keen interest in the Association code and admits that some of his best friends play soccer. Even now that he is approaching retirement – "This is really my last season," he swears – Peter is involved with the club at least three days a week during the winter. On Monday he sits in on the selection committee, Tuesday is a training night and Saturday is playing day, often involving a fairly long trip.

Watching this long athletic figure hurling himself about the pitch, it is difficult to remember that he is the father of a 17-year-old daughter and a 14-year-old son. As Peter didn't take up Rugby until after marriage, his wife, Mary, was also a stranger to the game.

"I saw my first Rugby game when I was a schoolgirl," she told me. "I thought it was a ghastly game and terribly dirty, and I didn't see it again until Peter played his first game. That wasn't much fun, either. It was a cold, wet November day – my birthday, in fact – and I sat in a car and froze.

"The first time I saw Peter injured was when he was carried off the field at Sudbury. I was horrified and I jumped out of my seat and said: 'Good God, they've killed him.'

"The girl I was with quickly hauled me back and said: 'Sit down, for heaven's sake. You mustn't make a fuss like that.'"

However, Mary became an enthusiastic follower of the game, and her greatest thrill was when he was first capped for England. "I was so excited," she said. "I just can't describe it. I went to all his international matches, sometimes at the last minute and once with a motor-cycle escort, but I never missed a kick-off.

"It really meant an enormous amount to me and I used to read every word of the newspaper reports."

How did she feel about his giving up the game now? "Oh, I don't know," she smiled. "They tell me Rugby players tend to develop a terrific tum when they stop playing, and if that's the case he can go on

Continued overleaf

Continued from page 15

playing for ever so far as I am concerned."

Nine members out of a typical Wasps first Fifteen are married, and they need understanding wives. Bob Collier, for instance, 26-year-old vice-captain of the first Fifteen, is sometimes involved in the game six days in a week, including meetings, training sessions and county matches.

Collier, a Cambridge Blue, is an account executive with Foote, Cone and Belding, and he even turns out for the agency's Fifteen on Sundays. If any further evidence of his enthusiasm (and his wife, Sally's, understanding) is required, listen to Bob's account of the birth of their first baby.

"It all started at 7 pm on a Friday," he explains, "and I was due to play on the Saturday. Sally was in hospital, and the doctor, who played for Westminster, said he would do his best to see that everything would be over in time for me to get to Sudbury. But then he came to me rather apologetically on the Saturday morning and said it was taking longer than he expected; the best he could do was to put me in a room next door with a TV set on which I could watch the Wales-Scotland match.

"The baby was born at half-time."

Girls may be patient and they may be proud of their husbands or boyfriends, but Audrey Raper, who appears on the cover, thinks very few of them are really interested in the game for the game's sake. Audrey is a 26-year-old former air hostess who has been married for eight months to solicitor Bruce Raper, who is playing in one of the Wasp Fifteens. "I'm still being tutored in the game," she said, "and I'm beginning to enjoy it more now I know all the boys, but I had never taken any interest in Rugby before I met Bruce and if he gave up playing I'm afraid I would give up watching. I've already moved well back from the touchline since I was knocked over by a ball."

Women

However, women are coming in much more to the social side of club Rugby, and some clubhouses resemble Mothers' Union meetings in the afternoons, as wives and girlfriends take tea.

As the evening sets in at Sudbury the atmosphere thickens and players and

... moment of truth

... one who got it in the eye

... there's always

A RELIEF TO LEAVE THE CAMP ATMOSPHERE OF THE RAG TRADE....

spectators start to make inroads on the 140 gallons of beer that Wasps' bar can serve on a good night. The home players set up jugs of beer for the visitors and a blanket of goodwill and jollity envelops everyone.

John Mahoney, a young fashion promotion executive who plays for one of the junior sides, pours a pint for a visiting player and says: "It's a great relief sometimes to get away from the camp atmosphere of the rag trade. Sometimes you react to it and, OK, so you thump someone in a loose maul. But if you can't buy the bloke a drink afterwards there's something wrong and you shouldn't be in the game."

The bloke agrees.

Rancour usually evaporates with the post-match bath steam, but the authorities are becoming worried by the spread of excessive violence on the field. Violence, of course, is as integral to the game as it is to boxing, but the manner and timing are important.

Last season I heard a Twickenham terrace discussion, which followed a puzzling blast of whistle, settled by a spectator who suggested: "The No 8 was kicking a part of the body farthest from the ball."

Biting, for instance, is considered very much not the thing. This may sound an unmanly, not to say inhuman, practice, but there are occasions when a man may feel that his only chance of survival is to take a sharp nip at the nearest portion of exposed flesh. This was carried to unfortunate lengths two years ago in that fierce Rugby territory, the South of France, when one hero had his ear bitten off in the scrum.

Cannibalism

The victim brought a charge of cannibalism against his opponent, but the court held with characteristic Gallic logic that, as the attacker had not actually eaten the ear, the case must fail. But this sort of prank is less amusing nearer home, and there had been two or three instances of biting here before Ross Cullen was sent home.

Talk of savagery occurred again after last summer's unhappy British Lions tour of New Zealand, which cut right across past experience and all expectations. What was left was a sour atmosphere that outdid an acrimonious World Cup or a controversial cricket Test series for sheer all-round fed-up-ness.

Lions, beset by injury from the start and playing below the form expected of them, ran into rough opposition and barracking crowds. One bewildered and angry player complained: "You can't win. If you turn the other cheek they call you softy. If you fight back they cry dirty." The tour reached its peak of embarrassment at Auckland, where 1(players stood toe-to-toe exchanging punches.

A New Zealand player I know tried to put it in perspective for me. "You don't play to win," he said. "It's as simple as that. You play well, you play hard, but deep in your guts you don't want to win above everything else. We do. We are professionals in everything but money.

"We don't fraternise much with the opposition," this man added. "When we're playing away we collect our own supporters after the game and head back to our own clubhouse."

Beer jugs

This is a far cry from the bar at Sudbury where Wasps amble around with hospitable jugs of beer. But the traditions of English club Rugby will have to be guarded at a time when more and more people are taking to the game.

The Rugby image last season took a knock on the spectator side, too, when police

afterwards

. . . but not for this one

closed the bars after the Welsh match. One of the agreeable vocal traditions of the West Park bar at Twickenham has disappeared as the result of the authorities' decision to split the old 30-yards-long bar into something like a cell-block.

The West Bar was always the gathering place for the most determinedly cheerful supporters after a big game and it accounts for a fair proportion of the 20,000 pints that are consumed after an international. Sooner or later some group would start to sing *Swing low, sweet chariot,* and, in a minute or so, the several hundred beer-charged customers, already packed shoulder to shoulder, would sway as one man. As togetherness it would have delighted Dr Billy Graham.

Unfortunately, there were other demonstrations that would not have delighted him and they certainly did not delight the Rugby Union, which controls Twickenham. In the age of innocence – a very few years ago – a rather daring girl would occasionally be hoisted on to the bar, where, to the accompaniment of "Show us a leg, Diana," or the chant "Off, off, off," she would remove her coat and perhaps her cardigan in a mock striptease.

Somewhere along the line this became replaced by total striptease performances by young exhibitionist males. These unhealthy manifestations led to beer being thrown at the performers, and sometimes to beer being thrown before it was separated from the glass. There was still nothing like soccer-match violence, but a rowdyism uncharacteristic of English Rugby emerged.

Another unhappy development has been the deterioration of spectators' behaviour during the game at big matches. Once at Twickenham a complete hush would fall on the ground when a player was preparing to take a place kick. Now, there is a minority which starts barracking as soon as the kicker starts his run.

Booing, hitherto unknown at Twickenham, has also arrived. Robin Prescott, secretary of the Rugby Union, attributes this sort of thing to "a lot of people coming over to us from soccer."

Protest

It seems only fair to quote a soccer manager, who was recently cataloguing the misdeeds of his own supporters, which ranged from intimidation of the referee to *lèse majesté:* "Now, they're bringing in some of those dirty Rugby songs, and that," he concluded grimly, "is one thing we are not having."

Whatever the reasons behind the rough patch that Rugby Union has run into recently, it will be a great pity if the traditions of club Rugby are lost in translation to the international field. Perhaps it's time that some supporters of the game went back and looked at that corny schoolboy verse about the Great Scorer. Perhaps it's not so corny after all.

For details of leading Rugby fixtures in London on Saturday, see page 54

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- Sunegga – Blauherd 8530 ft. – National – Findeln

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In January reduced tariffs on ski-lifts, chair-lifts, cable-airway and cabine-airway.

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GRAECHEN, 5390 ft. a. s. l., in the lower Zermatt valley. Various and advantageous. Ski-lifts, chair-lift, Swiss ski-school, ice-rink. 15 hotels and boarding houses, over 200 holiday appartments to let. Tourist Office: Tel. 4 03 90.

CHAMPERY-Planachaux, 3460-6000 ft. a. s. l. The wintersports resort "en vogue". Good hotels, boarding houses. Ice-rink, curling, 7 ski-lifts, 2 cable-airways, ski-school.

BETTMERALP, 1950 m. Near Aletsch glacier, 10 km from Brig. The highest wintersport station. Cable-railway, ski-lift, ski-school.

Information: Swiss National Tourist Office, 458 Strand, London W.C. 2, your Travel Agent or Tourist Office for the Valais, Sion (Switzerland)

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Angela

Ince

OH good. The Prime Minister says that MPs' telephones aren't being tapped. That's a relief for the Members of the House of Commons, but few of us, when you get down to it, are MPs. What about the rest of us? Can it be that while we have been sitting around crossly mumbling to each other about buzzings, clickings, disembodied voices floating in and out of our conversations, wrong numbers and cuttings-off, legalised eavesdropping has been creeping up on us? Can it be that the tedious frivolity of our conversations is being recorded for posterity?

Click, buzz

No engineer need enter your house in order to tap your phone – your conversations are simply monitored on to a tape-recorder at an exchange. You probably won't even know you are being tapped – the only clue may be occasional clicks and buzzes. I find this last piece of information pretty devastating, since I have yet to pick up my telephone without there being some weird noise in the background.

That faint clicking – was it the tape-recorder changing gear? And that low buzzing I always knowledgeably assumed to be water in the cables, I now realise was a bored monitor attendant filing his nails while he waited for me to finish handing out a recipe for fillet of beef *en croute*, and get on to the more interesting security risks.

Well, any agent who has been listening into my calls will have learnt a lot about my life, but whether it will contribute to the safety of the nation is quite another matter. What he will have learnt is:

(a) That no member of my family or circle of friends has ever twice had the nerve to phone me before 10 in the morning.

(b) That I am not Lord's Cricket Ground, nor am I the GPO messenger service ("But you must be, dear: we've always called this number for a messenger"); and still less am I Bert ("Hullo, is that Bert?" "Of course it isn't." "Put him on then, dear, would you? Tomkins here." "There's no Bert here, and there never has been." "Oh, isn't that . . ." "No, it isn't.")

(c) That after holding on for more than 10 minutes while a department store finds out whether the dustbin refills are in yet, I become irritable and display a marked tendency to brawl.

(d) How to make a really delicious chocolate mousse.

(e) That I do not like Marian, have never really liked her if you want to know, that I consider the way she's behaving now is perfectly disgraceful and I can't understand why her husband puts up with it.

(f) That I *quite* see Marian's point of view, but she really *must* take a grip on herself; and –

(g) That I am not unalterably wedded to the truth ("Tuesday? Oh, what a shame – if it had been any other day. Well, not Thursday either, actually, now you come to mention it . . .").

I don't think any of us need worry very much though. If they run the tapping service with the same verve and efficiency as the telephone service, the odds are you could spend your day bellowing atomic secrets down the line, and all they'd have at the end would be a perfectly delicious recipe for chocolate mousse.

Good taste

In his new book – *David Hicks on Decorating* – Mr Hicks has listed some of the things he considers as not being in good taste. One of them was table lighters, and that worries me, because we have several table lighters littered around the house. Few, if any of them, work – which makes me feel better about them because I have this confused impression that a table lighter which does not work is in some way in better taste than a table lighter which does.

Anyway, I find the whole question of taste a confused issue. One man's good taste is another man's hiss of horror and fashions in decorating change so quickly these days that you have to be pretty speedy to keep yourself on the right side of the Good Taste Line. Stand back admiringly from painting your living room a stark Scandinavian white, filling it with black leather furniture and focusing the eye on one vivid spot of colour, and what do you find? Everybody else's living room has suddenly become a shadowy muddle of dark wallpaper, Victorian button-back chairs (which aren't as comfortable as everybody says they are), and dusty owls peering down from bookshelves.

Step behind

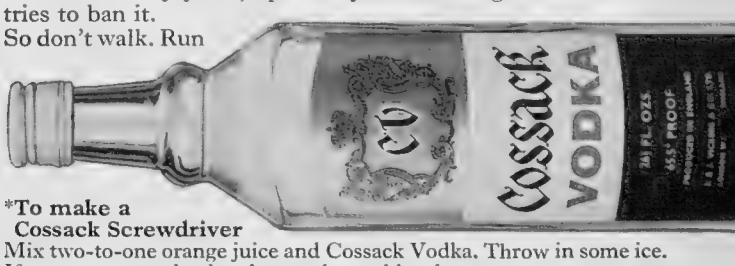
Being a pretty slow mover myself – and, in any case, not one who is in a position to change her decorating scheme every six months – I find I am constantly in the irritating position of being one step behind. All my friends managed to pick up old Victorian sofas for £5, and had them reupholstered for another £5 by a little man whose address they were not prepared to divulge. By the time that I had cottoned on to the fact that those ugly old things I had sat edgily on when I visited my grandmother had become witty, elegant, and In, they were costing £48, with the springs hanging out.

Art nouveau passed, for me, in a dizzy flash while I was learning how to spell Lalique. Somewhere along the line we all put rough, wholesome old sacking on our walls.

The Good Taste objects of the moment are, I believe (though I've been out of touch for a week and wouldn't like to swear to it), those willowy, pottery ladies of the 1930s. Personally, I still think they're hideous, but by next month when you won't be able to lay hands on one for love or money, no doubt they'll be just what I need for that niche in the hall.

Cossack gets mixed up in all kinds of things

Cossack looks harmless enough.
It's so pure, it's even clearer than the glass you drink it from.
Clearer than the ice you drink it with.
But don't let that fool you.
This particular vodka is made with one hundred per cent pure spirit.
If the British had discovered it earlier, the Charge of the Light Brigade would have been a picnic.
Cossack isn't fussy about the company it keeps either.
It mixes unscrupulously with just about anything: tonic, orange, coke, lemonade, lime, ginger ale or tomato juice.
And if you think a screwdriver is for opening tins of paint, you're in for a pleasant surprise.*
Unlike other drinks, Cossack doesn't take its revenge on you next morning. It leaves your head clear, and your breath clean.
Cossack is so enjoyable, it probably won't be long before someone tries to ban it.
So don't walk. Run



***To make a Cossack Screwdriver**
Mix two-to-one orange juice and Cossack Vodka. Throw in some ice.
If you want to make the pleasure last, add soda too.

Cossack VODKA breathtakingly pure

From Czechoslovakia's "Intimate Lighting," showing on Friday 9 December.

From Britain's "The Private Right," directed by a young Greek, Michael Papas: Sunday 4 December.

With typical Anglo-Saxon coolness, the tenth London Film Festival opened this week, without the social freneticism, naked starlets and phoney prizes of some of the larger festivals. ROGER ELDRIDGE examines the mechanics and politics of the so-called "Festival of Festivals," which is virtually self-supporting and free from censorship.

LONDON'S FILM FESTIVAL . . .

NO PRIZES, NO HUMBUG

TO most people, the idea of a Film Festival still seems alien to London. When the tenth Festival opened earlier this week, on 21 November, there were no starlets shivering on the banks of the Serpentine while photographers groped their way through the fog, their cameras capped with infra-red lenses; no great personalities arriving in a shower of bus tickets, and drinking mulberry wine out of an Oxford brogue.

In fact, the London Festival presents the antithesis of the social freneticism of Cannes. It is largely self-supporting, and amounts to little more than a private cinema club presenting select and esoteric foreign films, and it offers no prizes for jury winners. On the other hand, in a country where celluloid is not generally recognised as an artistic medium, the Festival serves to introduce distributors to films which would otherwise have remained unknown in England; of the 218 films shown at the last nine festivals, 105 were subsequently put on general release in this country.

The London Festival has the idealistic sub-title of "Festival of Festivals." It shows the best of the year's films shown at other international festivals. Most of these have already won awards: Sergei Paradzhanov's *Shadows of our Forgotten Ancestors*, for instance, which shows on Sunday at the Odeon in Leicester, was given the top award at the Mar Del Plata Festival. Richard Roud, Programme Controller of the British Film Institute, is responsible for selecting the films. He spends most of the year travelling to the international gatherings.

"This Festival of Festivals idea is the easiest, quickest and cheapest way of getting a show together," he said. "Of course, as the years go by, the mechanics of the business become easier. Now, a lot of people send us films. But it's not as simple as all that. Once I've sifted through all the material, and selected a set of films, I have to contact the producer and convince him that it's worth his while to loan his film free of charge. Our whole existence depends on implicit co-operation from the film-makers.

Prima donnas

"Generally this works out successfully, but the farther South you go, the more difficult it gets. Certain South American countries are all full of promises, and then they suddenly discover minor technicalities like the fact that they need an export licence to get the film out of the country. As for individual producers, some of the more 'artistic' ones – and I use the word in inverted commas – are the worst. They are the failed-director types, and they act like little *prima donnas*. But, as you can see, the show always goes on."

At first sight, the basic inspiration of the London Film Festival might seem inferior to the competitive spirit of the major international festivals. Borrowing other countries' films could be interpreted as a secondhand and unprestigious substitute for a festival, and a series of awards presented to the best films might finally establish the value of the British film throughout the world. Richard Roud, however, presented a very convincing argument against a film competition in Britain: "I don't see what could be gained by awarding a prize. It couldn't be really successful because there are already four or five important competitive festivals. There really are not enough good films made every year to justify them being shown for the first time at a competitive reunion. Cannes very often has to feature some incredibly lousy films to make up the numbers.

"Besides," he continued, awarding prizes can be such an artificial business. America and Russia have to be given some kind of a prize every year at Cannes. Sometimes they even have to invent a category to make this possible. In 1964, for instance, they invented a special prize for 'the best evocation of a revolutionary epic'; of course, Russia was the only country which could possibly win – it's the only country which makes films like that anyway. The award went to *The Optimistic Tragedy*. They also invented something for the Americans called 'the film which contributes most to understanding between people'; a Gary Cooper film won that. So I think that the present formula is the best possible medium for a festival. We have no masters save ourselves."

More grants

The Film Festival is organised and sponsored by the British Film Institute, under the Directorship of Stanley Reed. The Treasury has become increasingly helpful with grants since Jennie Lee became Minister with special responsibility for the arts. She herself is very keen on the film as an artistic medium, and apart from giving grants to the Institute for the purpose of developing regional film theatres, she has given every encouragement to the Festival itself.

"What is the point of having mass communications if they can't be used in the arts?" she

From the Hungarian film "The Round-Up: Wednesday 7 December.

asked. "At the moment some of the best countries are not on our commercial film circuit, and I think this is where the Festival can be an enormous stimulant." Miss Lee stressed to me the importance of allowing the Institute free rein to develop as it thinks fit. "It is not right for a Minister to intervene in artistic matters. You can allocate as many funds as possible, but then you must hand the management of it over to the experts."

In fact, the British Film Institute is constituted in such a way that the rigours of censorship can be almost avoided. It is supported by subscriptions from its 40,000 members, and although certain films during the Festival are open to the general public, most of them are screened to a membership audience.

Lesley Hardcastle, Theatre Controller for the BFI, explained that only in this fashion could the Institute have complete autonomy in its programme selection. "The only way to have freedom from censorship is to form a kind of club."

She fainted

Despite the limited numbers of people who can attend the various screenings – or perhaps because of it – the audiences are remarkably mixed, and understandably dedicated. Leslie Hardcastle described how the audience was so involved with one of the films during last year's Festival that for nearly an hour they neglected to help an old lady who who had fainted in the aisle.

"The members are extraordinarily varied, both in taste and in background," he added. "I remember, several years ago, I was sitting in my office during one of the screenings, when a distinguished-looking couple in evening dress rushed in looking terribly upset. They complained that a tramp was sitting next to them in the theatre and was making their evening intolerable because he had a horribly seasoned smell wafting off him. I went along to see what it was all about. I found this hairy old man in a greatcoat with all his possessions hanging around him on bits of string, like all tramps have. When I challenged him, he produced his credentials from somewhere in the folds of his rags, and found that he was a fully paid-up member. Funnily enough, the film was *The Boy With the Green Eyes*, all about intolerance. Yes, it's a catholic audience all right."

Extra viewings

The demand for tickets during the Festival is enormous. Sometimes members are prepared to sit almost round the clock watching film after film. This year, the organising committee have decided to screen every film twice, and to have certain extra viewings on Sunday mornings at the Odeon Theatre in Leicester Square. This means a very precise arrangement of schedules and advertising propaganda.

The London Festival is only one of the many tasks performed by the BFI. It screens something in the region of 600 films a year, and offers free advice and help to regional centres who wish to set up theatres of their own. At the same time it has created a very valuable film library to preserve old films. Most of these facilities are paid for by the Institute itself. As Lesley Hardcastle said: "The odd thing is that we have to run an artistic venture on a commercial basis."

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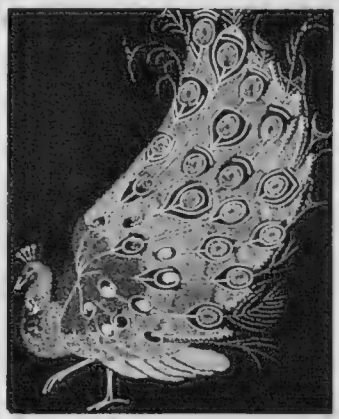

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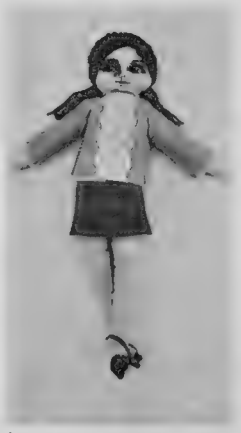

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11

to make it merry Christmas shopping

2

3

Produced by ANNABELLA EATHERLEY.

1. Indian Chief loco pedal engine, which makes a puffing sound and has a bell to ring: £7 9s 1d from Selfridges.

2. One-man army, which is seven guns-in-one, including a grenade-launcher, an anti-tank rocket, an armour piercing shell, an automatic pistol and a tommy gun: £5 1s. 9d. from Hamleys.

3. Furry Eeyore, whose tail pops off when it is pulled: 14 guineas from Harrods.

4. Fill in the numbers set, not with paint, but with brightly coloured crystals: £5 18s 6d from Harrods.

5. The Show 'N' Tell phono-viewer, which combines coloured television on a 11-inch screen in time to words and music on the record. Great entertainment for children between the ages of six and 12: 18½ guineas from John Lewis.

6. Revell raceway which, when stretched out in four lanes, is 27 feet long. It includes four cars, four hand-controllers, and two transformers: £69 from Harrods.

7. Flashy Flickers, which projects a colour picture on to a wall when the trigger is pressed. Four films are included: £1 9s 11d from Selfridges.

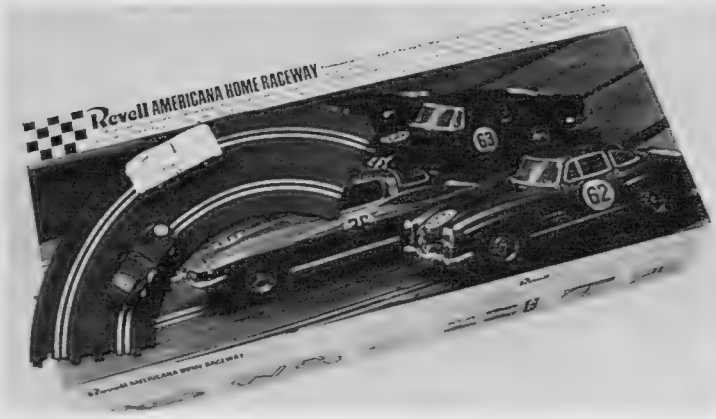
8. Toy skittles for the very young. The nine soldiers can also be pulled along on wheels without falling off, as they are held by wooden spikes: £1 14s 6d from Heals.

9. Secret Sam spy case with a hidden camera, which takes real pictures in or out of the case, and there's a secret pistol which fires bullets through a hole in the case: £5 1s 4d from Hamleys.

10. Mini-skirted rag dolly, which is hand-made and is 17 inches long: £1 15s from Pollocks Toy Museum.

11. Make-it-yourself Jester puppet, which has two faces, a sad one and a happy one. In yellow and red: 15s. from Pollocks.

12. A Christmas stocking: 9s., Christmas goose: 6s 6d. Both from Heals. Wooden spinning wheel: 12s 6d, from Pollocks.



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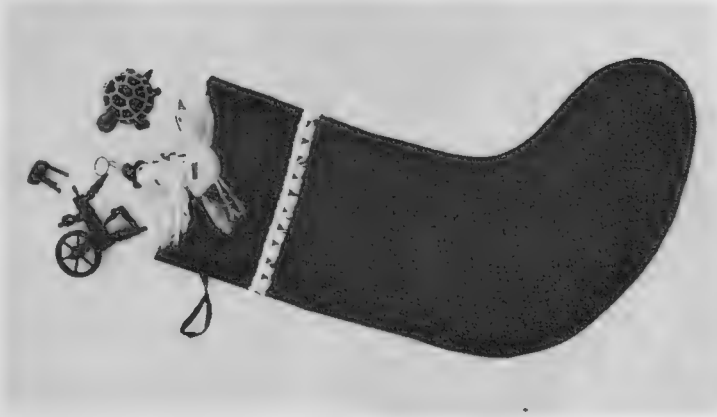

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THERE comes a time in every person's life when he just has to sit down and consider the problem of Christmas presents. The well-organised, tidy-minded person tends to put on a smug smile at this point. He is the man who was just passing through Oban in the spring and discovered this little fluffy model of an ancient Scots warrior and bought it for Uncle Ian's Christmas present. She is the girl who found a very inexpensive range of kitchenware in Venice and bought it for her best friend's Christmas present.

The majority of us are not like that. The little fluffy Scotsman would be on our own shelves and the kitchenware a veteran of a hundred *paellas* by the time Christmas comes around. To us, the whole thing is a problem, not merely what to get for whom but what to get for anyone. The shops, decked out with a glittering array of presents, don't really help. There is too much, too many fresh ideas, new devices, diverting gadgets, original devices, for anyone to remain clear-headed among them all.

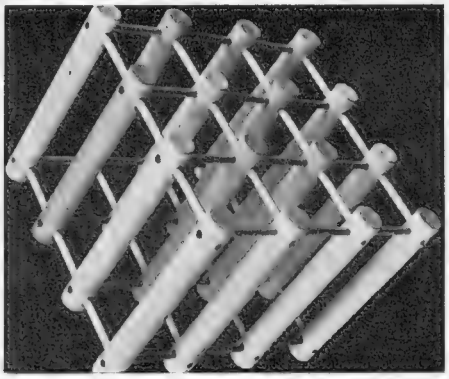
What we want is someone to do all the thinking for us, to sift through the welter of ideas in the shops and make the perfect choice. This is just what *London Life* attempts to do on these pages to solve the present problem.

There are splendid things for the children, good things for the home, a selection of pleasant ephemera that will amuse you as much as the recipient. And, best of all, some intelligent ideas for the men – the most difficult people of all to give to.

More presents overleaf

YOUR MERRY CHRISTMAS SHOPPING

FOR HIM



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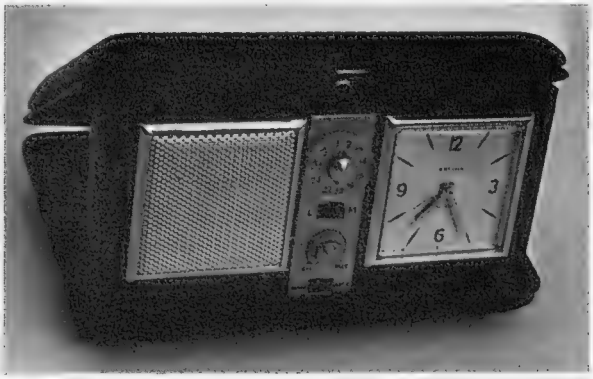

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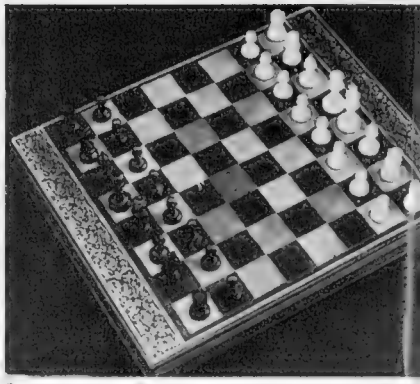

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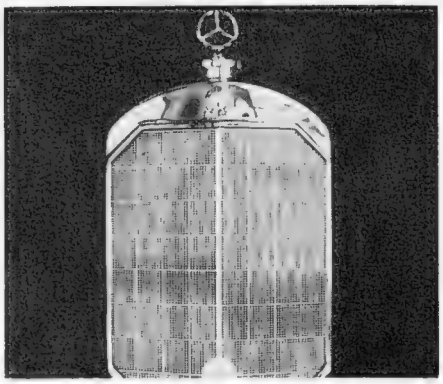

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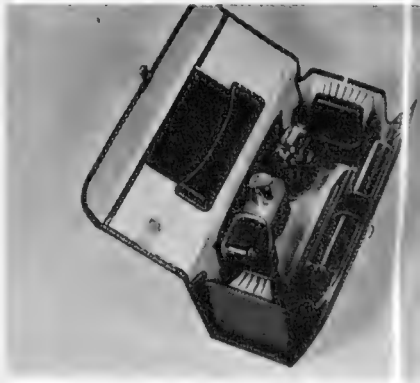
1. Wooden wine racks which can be built up to any size. Comes in units of eight: 25s each set from Woollands

2. Radiolarm travel clock and radio contained in a leather case. When the radio is set to "auto" it automatically switches on at the time the alarm is set: £15 2s 6d from E B Meyrowitz

3. Beautiful chess set and leather-bound board. The book-shaped board opens to house the chessmen. The board is £16 and the ivory chess set costs £56: from Harrods

4. Mercedes Benz flask for the Mercedes driver: £9 9s from Harrods

5. For the man who travels, a luxury travelling kit in coach hide, fitted with all the necessities, including a container for cologne, scissors, and toothbrush: £16 17s 6d from Simpsons



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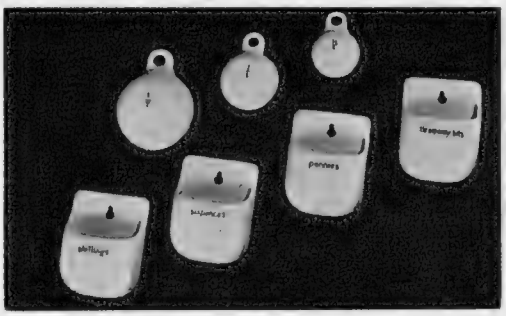
1. Useful kitchen gadgets made of china. The measures cost £1 2s 6d. the petty cash set costs 11s 6d, from Woollands

2. Luncheon set which is hand printed in a green-brown design on brown linen: 55s from Heals

3. Alphabet cup and saucer for the very young: 11s 6d each from Abacus

4. Cast-iron teapot which can also be used as a kettle: £2 17s 6d from Woollands

5. Lady's lighter which fits easily into her handbag and lights up to 70 cigarettes on one charge: £5 19s 6d from Simpsons



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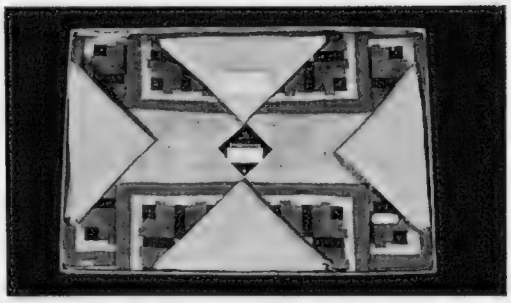

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6. From Germany a moulded glass vase. The shapes are bitten out by acid: £12 4s 3d from Woollands

7. Make-up dressing table set with a magnifying mirror, and two lights: 10 guineas from Fortnum and Mason

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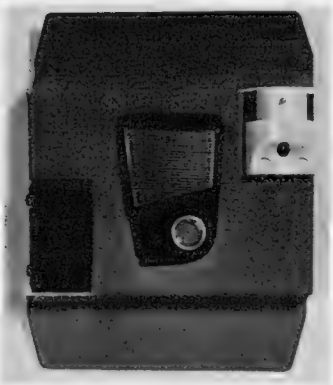

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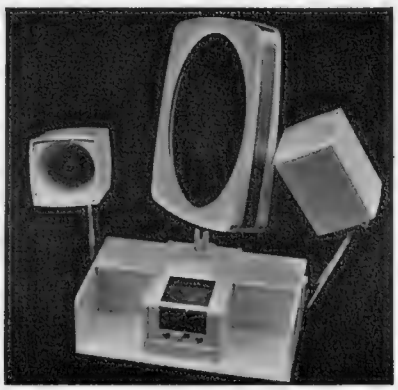

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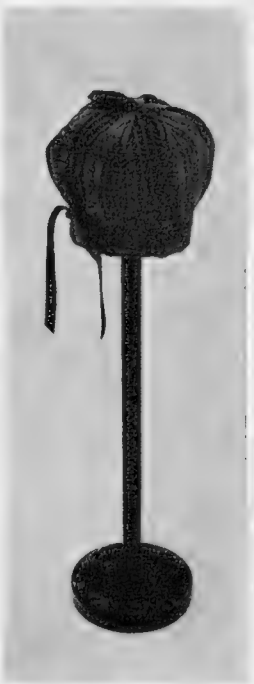
NOVELTY BUYS



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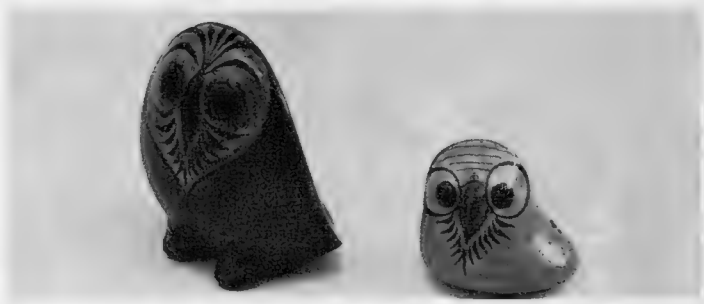

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1. Useful stands to keep your wig on when it is not being worn: £1 5s each from Harrods

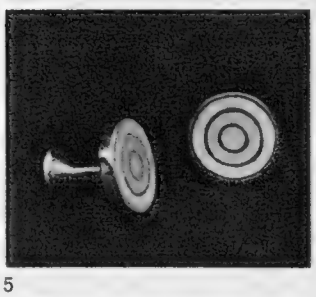
2. Novelty mice which stand about ten inches tall and are made of suede: 35s each from Anschel

3. A capless fountain pen. The nib retracts and extends by pushing a button. Prices range from 2 to 5 guineas from Army and Navy Stores

4. From Mexico, these ornamental owls come in four different sizes and colours. The one on the right is 25s the other 3 guineas: from Mexicana

5. Tiger-eye cuff-links made of silver and designed by Toni Burbanks: 6 guineas from Anschel

6. A Drink-o-Meter to keep in your car and test yourself before you drive home—or to try at parties: 3s 6d from Selfridges, Austin Reed, Fortnum and Mason



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AN AUTHOR IN SEARCH OF THE SILENT ASSASSIN...

The first play to treat Lee Harvey Oswald, the alleged assassin of President Kennedy, opens in London on 23 November. Political documentary-drama is an increasing feature of the theatrical scene, and ROGER BAKER talked to the play's author Michael Hastings (above) to discover the point where documentary ceases and imaginative reconstruction begins.

PRESIDENT John F Kennedy was assassinated three years ago this week – on 22 November 1963. And since that shocking weekend, criminologists, historians, social historians, lawyers and a number of cranks have probed and conjectured the event. Innumerable books, tracts and articles have been published about the killing, yet to many it still remains – and possibly will always remain – one of the great unsolved mysteries of the century.

Inevitably, attention is focused largely on Lee Harvey Oswald, the alleged assassin, the man instantly arrested on the charge of assassination, then himself assassinated. Events have allowed him to dominate the action and naturally he is the figure that attracts the attention of the imaginative writer – both of narrative prose, and of drama.

Already, in March of this year, the BBC screened a television play about Oswald, called uncompromisingly *Lee Oswald – Assassin*, which was originally written by Felix Lutzkendorf and adapted by Rudolph Cartier. Now, this week, London can see, for the first time, a theatrical treatment of the man. It will be performed at the Hampstead Theatre Club (the first night was tactfully changed from the 22nd to the 23rd) for three weeks and has Alan Dobie as Oswald, Sarah Miles as his wife Marina, and Bessie Love as Marguerite, his mother.

The play's original, and published, title is *Lee Harvey Oswald: a far mean streak of indepence brought on by negleck* (a direct quote from Oswald's own diary with authentic spelling). The author is Michael Hastings, 28-year-old award-winning playwright who was also responsible for the controversial television documentary *For the West*.

No psychologist

He is very assertive that he is writing as a playwright, "not as a psychologist, which I cannot pretend to be, nor as a riddle-solving student of data which is best left to the lawyers." The play is not in the tradition of the vibrant politically committed dramatic-documentary started by the RSC's Vietnam piece *U S*. Hastings is not writing in an attempt to solve the Oswald mystery; nor is he attempting to either whitewash or blacken. The play is simply the study of a man, and as such the author hopes it will have reverberations beyond the actual context.

"Irrespective of the killings, apart from all that, Oswald seems to me to become the representative of a mass of young people who move around and have no place. One thing I must say is that it is wrong to think we lost Oswald. We lost President Kennedy. America lost Oswald when he was about eight. Something was going wrong even then; his outside contacts were nil."

Speaking as if he knows Oswald, Michael Hastings has decided he doesn't really like him very much. "He was rather a vicious guy with a rambling mind. But he had all sorts of ideas on politics and art. He taught himself Russian and went to Russia. But he found it worse than America, so he came back. He seemed to be constantly lost and constantly looking for himself. There are thousands of displaced people of about 20 in the world. I hope the play brings out for an audience the frustrated loneliness of the man."

Sheer therapy

Hastings began work on the play after reading the *Warren Report*. "I didn't even know if it would work in performance. I was writing, I suppose for sheer therapy. All the mystery was cut out of the *Report*, which puts all the guilt firmly on Oswald through unreliable witnesses. In this way the whole thing is very exciting simply because none of the various pieces of evidence really fits, and Oswald's own behaviour after the shooting hardly squares with what he is supposed to have done."

Clearly, this element of mystery, of speculation – "glib speculation," he calls it – holds its fascination; but it is the solitary figure of Oswald that fascinates the dramatist. Consequently, a new title grew in the author's mind, and the play is now firmly called *The Silence of Lee Harvey Oswald*. "I have tried to see him through the eyes of diametrically opposed people – his wife and his mother – and to open up the facts in documentary but theatrical terms."

The Silence is the third play in the Hampstead Theatre Club's linked sequence, which goes under the general title of The Living Theatre. Of the sequence of plays, James Roose Evans, the club's artistic director and creator of the Living Theatre idea, said: "I do want to avoid the word documentary . . . "

Michael Hastings thinks the same way: "It is my job to write plays. This is as far as I can go with the documentary form, without being hampered by a mass of data."

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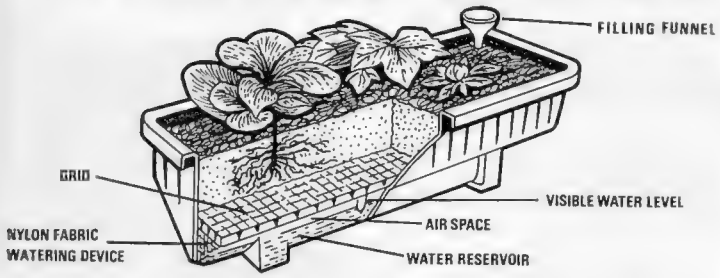

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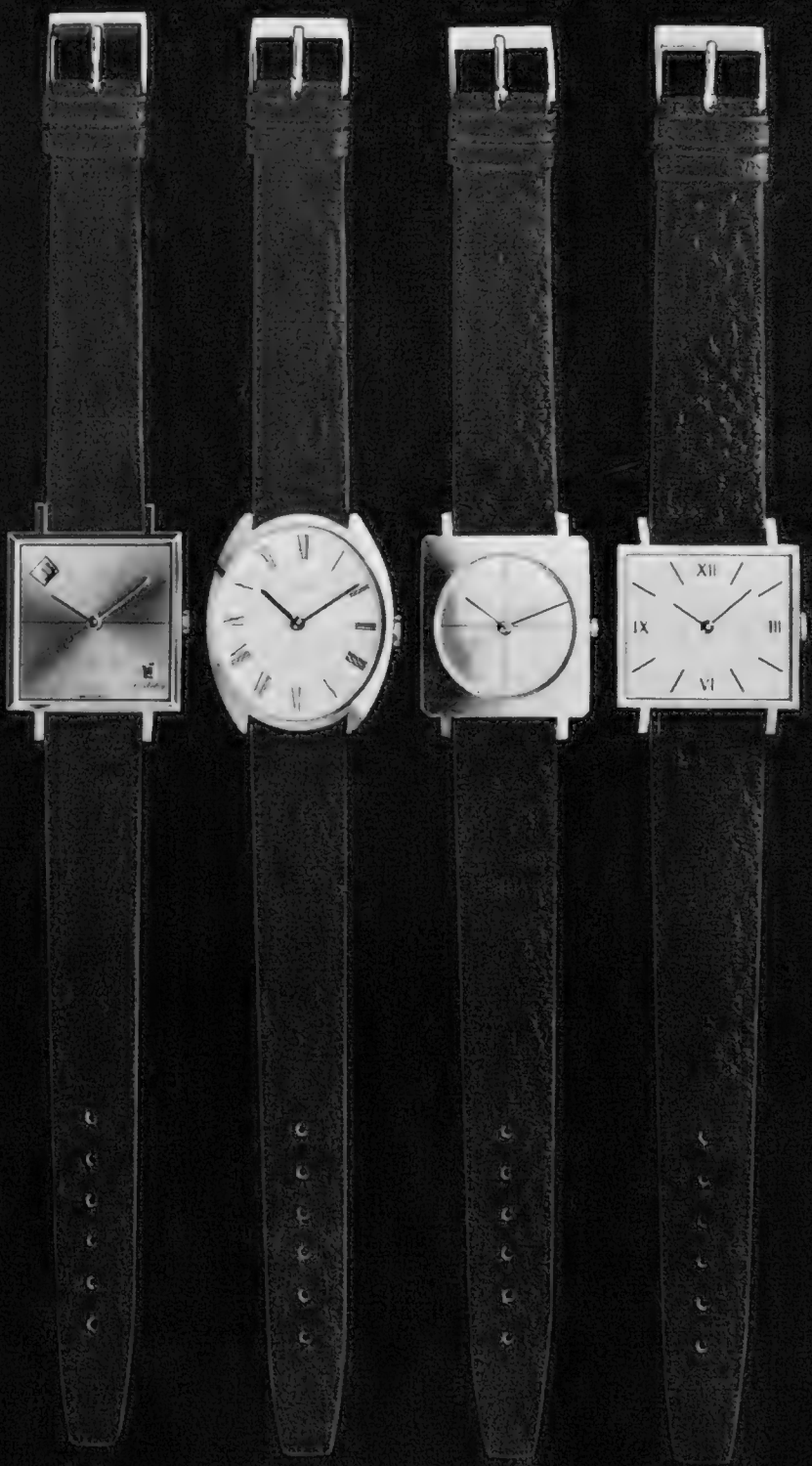

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THE IRREPRESSIBLE TOMMY STEELE

Through the mud and water of Henley-on-Thames locations for *Half A Sixpence*, Tommy Steele's Cockney humour remained unquenchable. ELLESTON HENRY talked to Tommy, and watched the progress of his million-pound musical.

PAST glum extras in Victorian frills and Wellington boots, on a muddy river bank at Henley-on-Thames, the irrepressible Tommy Steele and a bunch of children dressed as urchins were dancing a number from *Half a Sixpence*.

Tommy, who had just spent three solid weeks rowing up and down the Thames for another scene, never missed a step. His constant good humour seemed to be keeping everyone's spirits up. The children loved working with him.

Julia Foster, who plays Tommy's childhood sweetheart was previously cast as mousey, put-upon young girls in X-certificate films like *The Small World of Sammy Lee*, *The System* and *Alfie*, Julia now plays a full-of-life spitfire. And she sings and dances, which thrills her most.

"I really feel I'm broa-awdening," she exalted, flinging her arms wide with a sense of freedom-at-last. I ducked. This was fairly easy as she was standing on a tree-stump at the time, rather in the manner of a soap-box orator.

"Playing Ann," she confided, "is really lovely. It makes such a change from being downcast all the time. Whenever Ann is hurt, she lets r-r-rip!" I ducked again. It was like interviewing an electric fan.

"Poor Tommy," she smiles ruefully, "must be black and blue. I've shoved him, pummelled him, thumped him, pulled his hair." I got the impression that, one way and another, Mr Steele was earning his money the hard way on this one.

It was the first time she had ever worked with Tommy Steele on anything. "He's such a happy person," she said. "Just like the way you see him in things. Just spending five minutes with him makes you feel happy."

It is impossible to stay serious with Tommy Steele for long. After we had trekked back to base camp, with the day's shooting prematurely over, I watched him recording a television interview.

"Well, here we are at Henley," he cracked, grabbing the microphone, "up to our necks in mud."

"Ask me how old I am. Go on, ask me how old I am," he grinned, flashing the whiter-than-white Steele teeth. "All right, Tom, how old are you?" Tommy banged his foot energetically three times on the floor, then pealed off into reams of laughter.

Serious or comic, his energy never fails him. We asked him what he thought he could give to the film version of *Half a Sixpence* that he hadn't given to either of the stage versions. "More sweat," he grinned.

And what does he want in the future? "All the best parts."

"I never worry about the future," he philosophises, with a weary flap at the mop of fair hair which has stayed his trademark ever since he

Continued on page 31

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MAGICIAN

'I felt the world was at my feet'

Continued from page 28

first rocked with the caveman.

"There's always insecurity in this business, no matter where you are. At the best, you can say you've got a feeling of well-being. But if I can always be welcome on the stage of a West End theatre, I'll be very pleased."

Never did the future seem less of a certainty, he recalls, than when he did a season at the Old Vic. "I had that feeling that now all doors were open, the world was at my feet."

Then he went back to being a singer of songs. "And nobody came in. They all thought I'd deserted the variety theatre for the legitimate stage."

Even now he wonders about the wisdom of returning to variety – but for a different reason. For Tommy Steele wants more than anything to do a solo tour. Yet he reckons that, at 28, he isn't old enough. A lot of people still see his rise to fame, he says, as "from the cradle to the shave."

No doubt, though, despite his future as a major film light after *Half a Sixpence*, and the multi-million Disney musical *The Happiest Millionaire*, his first love will always be for the stage on which he started.

"I'd sooner do stage work than bloody filming any day," he puffed, despite admitting that Gillian Lynne was working him to a frazzle. "She does that all the time," he chuckled.

"But the stage – it's all *there*. Everything's real. The orchestra's real. And you've got the chance of something different all the time.

"I'd rather die from overwork, after two and a half hours, than die from boredom in a day."

Later, I watched him work two hours non-stop at dance routines on the stage of the Wimbledon Theatre, where the stage version of *Half a Sixpence* began. Though he could hardly lift his feet off the boards at the end of the stint, he was always willing to take tuition, never lost patience, or a sense of humour which gave the other dancers a laughter break every few minutes.

FLEURS DE ROCAILLE DE CARON

SARAH DRUMMOND

TALKING FASHION

THE fashion of the future lies in man-made fibres. Whether you like them or not is another issue – not that you can always tell: pure silk jersey can easily be confused with one of the synthetics, and even tweeds at first glance are sometimes deceptive. But the manufacturers are emphatic that they are not out to imitate the naturals: man-made fibres stand on their own, create their own look. And though the prices are on the whole lower than the naturals, they do not set out to compete against these: rather, they compete against each other.

ICI, Courtaulds, Du Pont and Chemtrand are the Big Four manufacturers. They are all constantly researching and working on new fibres, and while the names of the chemicals which go to making up the fibres would mean nothing to the layman, it is interesting to know that some of the same ingredients are used in such things as filter tips, fly screens for larders, ropes and carpets.

New in at Young Jaeger (Regent Street and Sloane Street) – flocked velvet dress with wide sleeves that gather in tightly at the cuff. In cherry red and black, 14 guineas.

Another flimsy party dress: this comes in black only, sizes 10–14 at Neatawear, for 5 guineas, with shiny black sequins at the neck and sleeves.

Easy care is the chief advantage of man-made fibres; they can boast qualities like pleatability, washability, packability; they are often crease resistant, flame resistant or waterproof. Colours are fast dyed (which means they don't run) and white stays white.

Man-made fibres can be at the same time lightweight and very warm (look at all the super-skinny anoraks). In fact they fit perfectly with modern living and answer the consumer demands: you pack your man-made fibre dress (incidentally to postage-stamp size), and simply hang it out and shake it, and there you are. Man-made fibres have to a large extent taken the class distinction out of clothes. The well-to-do used to be recognisable by their finery, which had clearly employed many hands and much time to wash, starch and iron it – and indeed do it up. Now you cannot really tell, from the way they're dressed, the woman whose husband earns £15,000 a year from the one who earns £15 a week. These materials don't have to look cheap – a popular theory – or indeed are they, always: most of the couturiers use them, either for special effects, or added to a natural fibre to produce, say, crease resistance. But where the couturiers are most inclined to use them is when they least resemble any known fabric, and something like pvc comes along.

Versatility

ICI's spring show at the Tate Gallery was a magnificent demonstration of the versatility of their fibres, from bikinis to menswear to caftans.

Still, there are no substitutes for certain things . . . if I was rich I'd like to wear Thai silk galore. But looking through my wardrobe just convinced me that I couldn't begin to do without man-mades, even for underclothes alone.

One of the dresses shown at the ICI fibre fashion show at the Tate Gallery was this brilliantly coloured print dress, designed by Ken Scott of Florence for Frank Usher, in Banlon Bri-Nylon jersey. About 25 guineas, it will be available in February at Harrods.

PROGRESSIVE is the adjective for the Michael Stanfield Group of companies (whose business is marketing, sales promotion and market research). They have recently decreed that the girls who work there can come to work in trouser suits. This started when the girls remarked how much warmer they'd be in winter wearing their trousers. Incidentally, there's no one under 30 in the firm.

Silver crochet bags that do up with draw strings and decorated with flat shiny discs are on sale at Dickins and Jones for 4 guineas. Also – with matching discs – in pink, purple, gold and black.

Princess Margaret's much-photographed ear-flapped hats – by Simone Mirman – look like setting a trend: Edward Mann is bringing out a little bowler, in pvc trimmed with white fur, and a studded helmet – both complete with ear-flaps. Madame Mirman is naturally perturbed at the thought of her hats being copied and tells me that she is thinking of setting up a wholesale business of her own.

Mini petticoats can be bought at Biba, Miss Selfridge and Fenwick. Fenwick's full length ones (if one can call them that) cost 32s 6d, and waist ones with matching pants about 17s 11d; At Miss Selfridge full length cost is 21s or 39s 11d, and waist petticoats 17s 11d. Biba's long petticoats are about £1, waist ones 12s 6d.

Dudu, 95 Parkway, NW1, is too new to be included in **Get Dressed.** Just opened, Dudu is now Camden Town's first and only boutique. It caters for the young at very reasonable prices, has some delightful brightly striped taffeta shifts, and specialises in coats. For about £11 you can buy super-figured velvet ones, in blue or lime green on oyster, designed by Anthea Proud who is running the shop.

Silver tips: to clean silver kid boots and shoes, touch up worn parts with Meltonian Silver cream dressing, then gently polish all over with a dry duster. For silver – or any colour – pvc, cover them with a thin layer of Meltonian special plastic wax (2s 3d a jar) and they lose that dusty look.

CAFTAN **(left)** is white Grecian style with silver braiding down the front by Simon Ellis: 10 guineas at Miss Selfridge and from a selection at Dickins and Jones with silver sequin sandals, 7 guineas at Magli. Gilt bangles 2s 6d, with moon metal bell bracelet in her hair 17s 6d, both from India Craft.
CAFTAN **(right)** is in exotic black cotton lined in silk with silver embroidery in "Tree of Life" design: £27 from Thea Porter. Moon metal bell bracelet 17s 6d from India Craft. Suppliers: Miss Selfridge, Duke Street, W1 (MAY 1234). Dickins and Jones, Regent Street, W1 (REG 7070). Magli, 114 New Bond Street, W1 (HYD 0733). India Craft, 533 Oxford Street, W1 (MAY 2003).

For all those Arabian Nights . . .

IT'S the fashion hit this winter and looks like being top of any imaginative man's Christmas shopping list. The caftan, that exaggerated A-line shape, narrow on the shoulder, flared at the hem, collarless and in richly decorated fabrics is selling out all over town. Arabian-inspired, the caftan is a garment that while covering a woman completely, still manages, according to the sales people, to be full of Eastern promise.

Mr Leonard Ellis, designer for Simon Ellis, recently visited Beirut and Tunisia. He was inspired by the national costume and the vivid colours of the native fabrics. The inspiration has now blossomed into a caftan collection that's selling so well. At Selfridges the model gown boutique stocked 17 guinea caftans which waltzed off the rails in no time. One customer bought two because her husband liked the style so much. More are on order in bronze and silver brocades. Most caftans must be dry-cleaned, not washed, because of the gold braiding and embroidery trim.

Caftans are a luxury at-home or evening style guaranteed to make the hardest working woman feel thoroughly and deliciously kept.

WHAT PEOPLE ARE WEARING

Sue Godby (above) works for a management consultant firm, wearing a printed purple and pink Viyella dress.
Deborah Wood (below), who runs her own business of designing and dressmaking – Deborah & Clare. She is wearing a white Viyella dress trimmed with burnt orange velvet and lace.

Cecilia Johnson (above), just returned from Nassau and America, wearing a light silver brocade dress from Susan Locke Boutique.
Denise Buckley (right), young actress who has just started working for Patrick McGoohan's TV series called *The Prisoner*. Denise is wearing a silver wool crochet dress from Catherine City Boutique.

Rita Bashi (below centre), who will be working for Jensen, is wearing a gabardine dress and jacket in red and navy blue checks with white on cuffs, collar and hem of jacket which she bought in Geneva; it is an Ungaro copy.
Ken Scott (below right), American designer from Milan, photographed on a brief visit over here, is wearing an English navy blue tweed suit by John Morgan, Cirilian blue cotton damask shirt, wool tie, both from Ken Scott boutique.

Above: Dark green flocked velvet coat and skirt from Maxine Leighton. Shoes in beige, ochre and green from Dior. Stone Jaeger sweater.

Above: Deep wine short chiffon caftan covered in gold rose embroidery by Carol Austen. Shoes from Elliott.

Right: Wool trouser suit with double vented back in brown with darker brown overcheck from France, with stone-coloured Jaeger sweater. Black boots from Charles Jourdan.

Left: Lipstick pink silk skirt and organza blouse with sprigs of flowers on the collar and cuffs from Michael.

ONE WOMAN'S WARDROBE

This week – Lady Bute

Above: Gold brocade evening dress from Annacat with black corduroy evening coat from the Dior Boutique.

She is 32 years old, and has four lively children, who have quite an influence on the ways she dresses. "I like modern clothes," says the Marchioness of Bute, "but the children are very critical of what I wear, especially the girls, so I must be rather careful – children are so honest. I love bright colours, but inevitably when I go shopping I always seem to buy something black or white." Lady Bute's wardrobe is of well-organised, well-cut, co-ordinated clothes. She likes to wear skirts and polo-neck sweaters – loves a casual look and maintains a casual feeling in her wardrobe through to evening wear. "I much prefer to wear fabric coats rather than fur, and especially for evening. My favourite is a long black corduroy coat from the Dior Boutique." Lady Bute buys 99 per cent of her clothes in London – from Annacat, Marrian McDonnell, Maxine Leighton and the Dior Boutique (where she will pay quite a lot for something classical that will last). She loves to wear pants and trouser suits, especially for shopping and collecting the children from school. She finds she rarely wears dresses but has several that can be worn in the afternoon and into early evening. Shoes are her weakness, and she admits she buys them less carefully than she should. Lady Bute has her hair trimmed once a month at Derek and Rowe and likes to keep it fairly short. She likes to draw and paint, and loves dabbling in decorating.

Norma Moriceau

Above: White evening raincoat from Carole Austen.

If you're looking for the more unusual gifts . . .

When pressed for Christmas shopping time, remember that at the end of the telephone there are people who specialise in relieving your sort of situation. Alternatively, if you want to take your time choosing a deeply personal gift, there are places you should know about. SHEILA FITZJONES gives details

FOOD AND DRINK

Fortnum and Mason (REG 8040) have an arrangement with the House of Mercier whereby you can send gift bottles of champagne with a VIP label and the message "specially shipped and bottled for . . ." A bottle of vintage champagne costs 37s 6d, non-vintage 29s 9d.

Another lavish idea for a gift – especially if you are spending Christmas as a guest, is to order from Fortnum's food department a whole sucking-pig or a stuffed boar's head. These will be delivered in style, elaborately decorated and ready for the table. The sucking-pigs cost about £15 (weight from 12-14lb) and the boars' heads (stuffed with such goodies as *pâté de foie gras*, tongue, pork, pistachio nuts, etc) about £7 5s (weight approximately 10lb).

Intercham – on similar lines to Interflora – is useful to know if you want to send champagne to a distant friend. At the nearest off-licence belonging to the scheme you pay the standard charge of 29s 11d a bottle and it is delivered *via* the member off-licence nearest to the recipient's home. All branches of Coopers Wine Merchants and Finch's belong to the scheme, or you can phone Intercham (BEL 4746) to get the name of the nearest off-licence in the scheme in your area.

FLOWERS

One bunch of flowers doesn't last very long, but **The Four Seasons Flower Club**, 11 New Quebec Street, W1 (AMB 6611), run a unique subscription service to deliver flowers regularly throughout the year. With an initial subscription of 10s 6d you send instructions on how much you want to spend weekly – minimum 5s. Delivery is free within a three-mile radius of the West End. The flowers, grown in their own nurseries, are in prime condition and they claim that there is half as many more in each bunch than the average florist gives.

JEWELLERY

Rod Edwards, 11 Regent's Park Road, NW1 (GUL 7801), is one of Britain's top designers of modern jewellery. His work can be seen at the Ewan Phillips Gallery, Maddox Street, W1, and the Craft Gallery, 178 Kensington Church Street, W8. He will make up pieces to special order in time for Christmas. Prices are from about 8 guineas for a pair of silver cufflinks, upwards.

Design '67 exhibition at Cameo Corner in Museum Street, Bloomsbury, is also well worth a visit to find a piece of unusual modern jewellery. Fourteen designers are represented and the organisers will give names and addresses if you want a piece specially made. Features of the exhibition include jewellery with tremblant (moving) stones, silver jewellery costing as low as £6, and a special display of pieces in Whitby jet – marking the revival of a traditional Yorkshire industry.

CLOTHES

Many boutiques will make up clothes and accessories to special order and will deliver by post:

Fab Furs, 10a Chepstow Road, W2 (PAR 6338) will make up coats either to customer's own design or one of their standard designs made to the customer's size. Prices are from 27 guineas for a coney coat (they have a variety of coloured skins), 28 guineas for a brightly coloured real kid coat, 64 guineas for a real racoon coat, 72 guineas for opossum. It takes about two weeks to make up the coat, the time depending on whether the skin you choose is in stock.

Gaby Shoes of Bond Street, 75 New Bond Street, W1 (MAY 7857) have a four-day made-to-order service for handbags, hats and caps in suede and leather. They have a vast variety of coloured skins to choose from, and will match a swatch of material if you send it in. They also have a brochure showing the different designs. Hats and bags cost approximately £5 19s 6d.

The Yellow Room, 42 Elizabeth Street, SW1 (SLO 2607), are running a mail-order service in caftans for Christmas. These are short, made in rich velvet and bound round neck and sleeves in satin or silver mesh braid. You can telephone to discuss details like colour and size. They take about one week to make up – price 9½ guineas.

Simons Shop, 341 King's Road, SW3 (FLA 3483), will make up practically anything in the way of clothes and accessories to special order, for both men and women. You can send in your own material and ask them to make it into a hat, tie, shirt, dress or handbag, or a couple of attractive stones – or buttons – to be converted into cufflinks.

ANTIQUES

Grace Slater (Shopping Consultant), 29 Abercorn Place, NW8 (MAI 6215) has excellent contacts in the antique business and knows just how to track down treasured bits of Victoriana and curios. Her service is free (she has a file of over 1,000 shops and dealers who pay her the commission for bringing in orders), but she stresses that she will not undertake to get ordinary items for customers – the sort that can be purchased in big stores – and it is only worth her while to look for antiques above a certain value (around the £20 mark).

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HIS PLACE

By ROGER ELDRIDGE

HERE'S a story to warm the hearts of the Fingsain't-what-they-used-to-be brigade. The demob suit, which was once considered a bit of a joke, has come back into favour again. The modern versions, naturally, lack the sombre utility and resilience of their post-war counterparts.

Just recently, however, Mel Wheeler, who runs the Thirty-Eight shop in Church Street, Edgware Road, discovered a stockpile of 5,000 dark-grey, chalk-stripe demob suits in an old warehouse in the East End. They had lain there derelict since the end of the last war, each one carefully wrapped in waxed paper and packed into a cardboard box.

"I tried selling a few in the shop and they were sold out overnight, so I have bought the lot," he said. "The amazing thing is that there has been no deterioration in the material. I took one suit along to a cleaner for his expert advice, and he asked if the material had come from a different world; it was so robust."

The suits will sell almost unaltered for about £10. Mel Wheeler is planning to stock spats and trilbies to go with them.

For the first time in Britain, a medicated shaving cream, ideal for razor burn and corrugated skin. Called Noxzema, it comes in push-button flasks at 7s 9d, from most chemists.

John Standing, currently starring in Jean Anouilh's *The Fighting Cock* at the Duke of York's Theatre, wears two exclusive suits designed for him by Hardy Amies. Both have flared jacket and trousers, and deep centre-vents to the jackets. The special feature is a heavily accentuated waistline. It seems likely that this design will be strongly represented in Hardy Amies' future collections.

Fabergé present a three-piece toiletry set for Christmas, packed in a simulated crocodile-skin box. The set, costing 63s, consists of soap, talc and body lotion. Available in two thematic fragrances: wood hue and aphrodisia. After shaves are becoming wilder all the time, and plenty of women are using them in place of toilet water.

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As a general rule in fashion, a style rather than a mood will catch the public eye, and it will be copied until the consumer wearies of it. Within the last year, however, the pattern has has been reversed, so that clothes now have an atmosphere rather than a tangible shape. It stems from the influence of psychedelic media – music, art and now clothes are designed to take you out of your mind. The result of this is to create a New Man: a tall, slim, Goya-like shadow who looms to twice his physical height. The latest person to exploit this overall feeling in clothes is Bernard Delfont's 19-year-old daughter Susan. She joined Irvine Sellars as a shop assistant, and without any training in graphic design, began sketching some ideas of her own. "I felt these clothes rather than visualised them," she said. Irvine Sellars decided to make up some of her designs. Her sketch is of a statuesque Regency jacket, with high collar and centre vent.

THERE was a time when the famed Beatle cap was a compulsory part of certain school uniforms. Then, after the Beatles and Bob Dylan, it became a fashion trend in itself. Now the wheel has spun full turn. Castle Derg County Secondary School, in Tyrone, Northern Ireland, has placed an order for 89 Beatle caps. The particular model requested is in red and costs £1 9s 11d, at Mates in Carnaby Street. Of course, it is unlikely now that anybody will want to buy a school cap.

A set of antique underwear euphemistically entitled Bootleggers, by Morley. Consists of matching Long Johns and T-Vest in French bistro stripes, to be worn well out of sight under jeans and sweater. Colour combinations are blunderbuss blue or cutlass red on a white background. On sale in most stores at around 21s 6d.

A semi-formal border embroidery shirt by John Michael. Made from Swiss Minicare voile, it has a wide border of embroidery with scallop edging running down the front. It sells in 13 specially dyed colours at 7 guineas.

A new idea in white shirts by the Wakefield Shirt Company. Called "White Light" is is made of Sudan cotton, and cannot be creased, ruffled or dulled. Comes in two styles (long, pointed collar, or short, bluff collar) at 45s 6d.

At a special meeting of the Tie Manufacturers' Association earlier this week, Mr Sidney Davies, the chairman, outlined some of the future developments of the tie. Among other things, he predicted the emergence – or perhaps the re-emergence of the "not-knot" – which means that ties are knotted normally except for the final stage; instead of tucking the overflap through the loop, it is left to hang freely, kept in place by specially pinned collars and studs through the tie. The new wide "kipper" ties will be worn in the casual style of cravats.

THE FASHION SERVICE FOR WOMEN . . . by Norma Moriceau

SOFT WATER: New from Voss comes a bath oil that is compounded of alpine herbs, having a fresh perfume and being naturally coloured a soft green. The bath oil acts partly as a foam and water softener, and it leaves no trace of a tide-mark around the bath. Its main function is to keep the skin soft and moist. The price is from 1s for a sachet to a bottle of 45 baths at 25s.

AROMA: *Cabochard by Gres is a delicious fragrance that will be to nearly everyone's liking. The complete set of soap, bath oil, dusting powder and perfume would make a marvellous luxurious Christmas present for a spoilt lady. The perfume is in a dimple-shaped bottle with a velvet bow, and is priced from 42s 6d. Incidentally, both perfume and toilet water can be bought in handbag-size atomisers. Three tablets of soap cost 42s 6d, bath oil 40s, and the dusting powder 38s 6d.*

RINGLETS: *Edward of Andre Bernard, 10a Old Bond Street, has created the romantic evening hair style* (above) *with the addition of a long false piece for quite short hair. The natural hair has been brushed into a smooth face-framing shape, with the fringe following the line of the false ringlets.*

FROM VIDAL: How about hair ornaments which are made out of pure hair, shaped and highly lacquered? They are made to order (prices from 4 guineas) by Stuart at Vidal Sassoon, and they look very effective on the Vidal short hair style.

THREE FOR ONE: *A reminder that Faberge's Ceramic Glaze for nails acts as a base coat, sealer and a gloss – whichever you prefer. The normal Glaze is 12s 9d and Frosted 14s 9d. Available at leading stores.*

MADCAP: For Christmas parties, a reminder of Revlon's leg make-up kit (price 2 guineas) for decorating knees and legs with any wished-for design. The kit comes in four colours – Chinese red, chrome yellow, marine blue, and chalk white – complete with a paint-brush. It is waterproof, won't rub off on clothes, and can be used in place of stockings – or, if you prefer, underneath the stockings. Suggested designs: daisies, butterflies, a cluster of hearts, a nosegay of flowers, an arrow, a sun, a painted garter . . .

FOR TRAVEL: Two great additions to the Crown Luggage range has women firmly in mind. Made of a new extra-heavy Helia vinyl material, there is a beauty case at £9 9s 6d, which has an added removable tray, plus a tote bag at £13 15s.

IN CONDITION: Advice from Schwarzkopf, who have introduced a new spray tonic for false hair (called Corimist), on how to keep your false piece in good condition: Clean it every two to three weeks, comb out from the tip of the hair, working to the base (this is particularly important with Asiatic hair, which is inclined to mat). When the switch has been combed and set as required, spray with Corimist to give a soft sheen, creating an appearance of living, healthy hair. Corimist is available at hairdressers at 8s 9d.

LIP FIRE: Gala have introduced three new "smouldering" coloured lipsticks to their range. These are glossy and brilliantly light, and are called Newly Pink, Hotly Pink, and Lightly Red: 5s 11d, with matching Little Gem Nail Colour at 2s 9d.

PROTECTIVE: *A brand-new medicated hair-spray is now on sale at 4s 6d from chemists and stores. Called Medicated Aquanet, by Rayette, it protects against dandruff as well as keeping the hair tidy . . . and it has a super, spicy smell.*

IN VALERIE FYFE

STYLE

VALERIE FYFE *is a 21-year-old ex-debutante from Scotland who has just started as a freelance interior decorator in London. Valerie has wonderful amber-coloured hair, pale skin, and brown, lilting eyes. Her skin is quite dry and she cleanses it with Elizabeth Arden's cleanser to keep it soft, applying Arden's Velva moisture film before her make-up foundation (which is Germaine Monteils Cendre).*

Only rarely does Valerie wear powder, but to add a suggestion of colour, she lightly brushes Revlon's Blush-On under her cheekbones. Her eyes are striking, because of their colour and her long eyelashes; but they are slightly inset and she doesn't wear a shadow as she feels it would be lost. She draws a fine line of Revlon's brown-black cake-eyeliner above her lashes, extending it beyond her eye to follow their natural tilt; then she applies two coats of Arden's liquid black mascara, which comes with a brush.

She has her hair shampooed and set weekly by Christian at Riche. Valerie uses Arden's Velva cream at night and her perfume is Caleche by Hermes.

THE BRIDES

Miss Janet E Treasure (above), daughter of Col. and Mrs K D Treasure of The Spinney, Maesycwmmer, Mon, married Mr Nigel Steward, son of Mr J S Steward of Inkersall Manor, Bilsthorpe, Notts, and the late Mrs N A Steward, at St Michael's, Chester Square. *Photo: Belgrave Press Bureau*
Miss Susan Elam (below), daughter of Mr and Mrs Edgar Elam of Drayton Cottage, Swavesey, Cambs, married Mr Laurence Linaker of Sway, Hants, at St Clement Danes. *Photo: Belgrave Press Bureau*

Miss Hilary Cowan (right), daughter of Dr and Mrs George Cowan of Melbury Court, W8, married Mr Anthony Vincent, son of Mr and Mrs Harry Vincent of The Lane, Marlborough Place, NW8, at St Paul's, Knightsbridge. *Photo: Portman Press Bureau*

Miss Janet Lane (above), daughter of Mr and Mrs Frank Lane of The Bield, Sutton Place, Abinger Hammer, Dorking, married Mr John Dowson, son of Mr and Mrs Wilfrid Dowson of Shellwood Manor Farm House, Leigh, at St Bartholomew's, Leigh-on-Sea, Essex.
Miss Mary Helen Gordon (left), daughter of Mr and Mrs W G Gordon of Lude, Blair Atholl, Perthshire, married Mr Lachlan Maclean, Scots Guards, only son of Sir Charles Maclean, Bt, and Lady Maclean of Duart Castle, Isle of Mull, Argyll, at St Paul's, Knightsbridge. *Photo: Portman Press Bureau*

Miss Elizabeth Kennedy Shaw (below), daughter of Mr and Mrs W B Kennedy Shaw of Nutley, Yatele Hants, married Mr Henry Walker, son of Lt-Col and M H W Faure Walker of Sandon Bury, near Buntingfor Herts, at St Peter's, Yateley. *Photo: Portman Press Bure*

MAKE A DATE

MONDAY 5 DECEMBER

Ballet: Western Theatre Ballet at Ashcroft Theatre, Croydon. Special programme for children on Wed 7th (till 10th).

WEDNESDAY 7 DECEMBER

Film: Gala charity première of *Is Paris Burning?* All-star cast includes Orson Welles. In aid of Newspaper Fund. Plaza, Piccadilly Circus.
Sale: Important sale of impressionist and modern paintings, drawings and sculpture, including works by Pissarro, Degas, Forain, Monet, Gauguin, Bonnard and Picasso. Sotheby's. 11 am.
Concert: New Philharmonia Orchestra and the Henry Wood Festival Choir in performance of *Messiah*. Conductor: Sir Malcolm Sargent. Royal Albert Hall. 7.30 pm.

THURSDAY 8 DECEMBER

Film: Opening of new Cliff Richard musical, *Finders Keepers*. Odeon, Leicester Square.

MONDAY 12 DECEMBER

Charity Carnival: OXFAM Carnival at Royal Albert Hall. 7.30 pm.
Film: Charity première of *Thunderbirds Are Go*. In aid of Dr Barnardo's Homes, London Pavilion, Piccadilly Circus. With personal appearance of famous Thunderbird puppets. Tickets from Dr Barnardo's, Stepney Causeway

WEDNESDAY 14 DECEMBER

Film: Gala première of *A Funny Thing Happened on the Way to the Forum*, starring Zero Mostel, Buster Keaton. Directed by Richard Lester. Odeon, Marble Arch (reopening for this film).

THURSDAY 15 DECEMBER

Opera: *Benvenuto Cellini* – Berlioz. First performance of new production. Royal Opera House, Covent Garden.

SUNDAY 18 DECEMBER

Carol Concert: The Bach Choir with the Jacques Orchestra, giving a performance of family carols. Royal Albert Hall. 2.30 pm.

TUESDAY 20 DECEMBER

Pantomime: Opening night of *Cinderella* at London Palladium. It stars Cliff Richard and the Shadows, and Terry Scott and Hugh Lloyd.

THURSDAY 22 DECEMBER

Opera: Revival of *Hansel and Gretel*. Sadler's Wells. 7.30 pm.

TUESDAY 27 DECEMBER

Exhibition: *Daily Mail* Schoolboys' and Girls' Exhibition, Olympia (till 10 January).

MONDAY 2 JANUARY

Film: Charity première of *Hawaii*, starring Julie Andrews, Max von Sydow, Richard Harris. Sponsored by the Variety Club in aid of underprivileged children. Astoria, Charing Cross Road.

THURSDAY 5 JANUARY

Film: World Charity première of *A Countess from Hong Kong*. Directed by Charles Chaplin and starring Sophia Loren and Marlon Brando. In aid of the Institute of Ophthalmology's Fight for Sight campaign. Carlton, Haymarket.

HOW TO BE THE COMPLETE LONDON LIFER

Are you a cool customer or a frenzied forager?

This week's quiz, devised by ROGER BAKER is designed to discover exactly how the preliminaries to Christmas affect you

1.
Do you buy the presents you plan to give:
(a) carefully, in various places, over six months
(b) in one sudden rush on Christmas Eve
(c) by mail order

2.
Do you tend to give:
(a) something you have heard the recipient casually mention he'd like
(b) signed photographs of yourself all round
(c) amusing but useless and ephemeral things

3.
Grandma suddenly reveals that after years of giving you boxes of cigarettes, she is going to give you a Mini Moke this year.
Do you:
(a) still give her a large bottle of cologne, as usual
(b) rush into a blind panic and start sizing her up for a mink coat
(c) say: "Oh, that's nice, you'll be able to come to the sea with us on occasional weekends."

4.
You live in a tiny flat. You are given a tiny puppy that shows every sign of growing rapidly into a huge Boxer. Will you:
(a) give it away before you get attached
(b) up the meat order each week and hope for the best
(c) feel particularly insulted

5.
Are you more likely to give a groovy teenage Mod:
(a) one of those beautiful, wide, real leather Western belts with a silver buckle
(b) a book on exploring the Lake District, probably with an introduction by the Duke of Edinburgh
(c) record tokens

6.
You have spent a whole day working your way along Oxford Street and have so far bought an irresistible kitchen gadget for yourself and some fairy lights for the tree. Do you:
(a) make for the nearest food hall and send off hampers to everyone
(b) decide to make a list, stick to it and shop properly the next day
(c) opt out for Oxfam and put a notice in *The Times* to that effect

7.
Your favourite method of getting a taxi in Knightsbridge on the Saturday before Christmas is to:
(a) wait patiently on the pavement edge
(b) nip into a side door of Harrods, then out of the main one in order to let the doorman do it for you
(c) stand in the middle of the road and scream

8.
Complete the following famous phrase or expression with the line you think appropriate:
"Christmas comes but once a year, And when it comes it brings . . ."
(a) sore feet, frayed tempers, indigestion, lack of money
(b) lovely food, beautiful clothes, nice scents and pretty objects
(c) a sense of well-being through making people happy

9.
You overhear a loved five-year-old telling his sister that he is planning to give you a pair of white mice for Christmas. Do you feel:
(a) deeply moved
(b) deeply annoyed
(c) deeply nervous

10.
Have you ever done any of the following things:
(a) given a present you wouldn't like to receive yourself; (b) bravely worn something you loathe simply because a loved one gave it; (c) given soap in desperation; (d) given soap by intent; (e) given no presents at all; (f) given something small and inexpensive that you know the recipient would like rather than something impressive they wouldn't; (g) given the bill with the present so that it could be exchanged; (h) wrapped everything up like the front cover of a magazine; (i) opened your presents before 25.12; (j) given a blank cheque

---

HOW TO SCORE

1. (a) 10 (b) 5 (c) 0
2. (a) 10 (b) 0 (c) 5
3. (a) 10 (b) 0 (c) 5
4. (a) 10 (b) 5 (c) 0
5. (a) 10 (b) 0 (c) 5
6. (a) 5 (b) 10 (c) 0
7. (a) 0 (b) 10 (c) 5
8. (a) 0 (b) 5 (c) 10
9. (a) 10 (b) 0 (c) 5
10. Score 2 marks each for yes to (b) (f) (g) (h) (j). Deduct 2 marks for the rest

---

HOW YOU RATE

The answer to No. 8 is the most significant, summing up the three general views of Christmas: those who loathe it for the demands it makes; those who love it for the things they receive; and those who love it because it gives an opportunity to make little pleasing gestures to all sorts of people you have always meant to be nice to.
Though (c) scores the highest marks, there is an air of self-satisfaction about it that may be displeasing. The highest score is 100, and anyone who gets that is really rather frightening – so poised and well organised, much of the fun of it all seems to have disappeared somewhere along the line. 0 is the lowest score, and that's nothing to be proud of. 60 is the most typical score, earned by the charming, thoughtful, panicky, normal person

THEATRE

It is a curious fact, but at the moment there are no serious plays on in London at all. By serious I mean good strong-thinking drama. Immediately I can hear distant cries of "What about *U S, Macbeth, Love for Love, Days in the Trees . . .*" These I accept as serious-minded, well-intentioned plays. But for various reasons they all have a minority appeal. *The Prime of Miss Jean Brodie* could be called serious, and so could *The Fighting Cock*, I suppose, but virtually every theatre is showing comedies of one kind or another. A comedy can be serious – in fact, I believe that comedy is the most serious form of art, but that's another story.

Bearing this situation in mind will explain why this list of the best plays around at the moment shows a predominance of fun and laughter shows.

There's a Girl in my Soup: variation on a familiar theme, maybe, but it's a fresh and witty treatment with the delicious Barbara Ferris as a little Cockney bird who finds herself in a rather upstage cookery-writer's glossy pad.

Negotiations are underway for Sir John Gielgud to join National Theatre company

Superbly understated performance from Jon Pertwee.

Let's Get a Divorce: another comedy, written by the master of the well-made play, as they say, Sardou. Fenella Fielding is delicious, Hugh Paddick and Barry Foster stylish in support. Nicely dressed and directed with finesse.

Love for Love: a golden, realistically designed production by Peter Wood, which throws a sharp eye on Restoration *mores* and proves that Congreve has more than a witty pace.

Wait Until Dark: a much-admired thriller, with Honor Blackman groping about as a put-upon blind girl in a Notting Hill basement flat. The play ends with a study in terror and a good technical twist. Not a comedy unless your mind has a satirical bent.

Robert and Elizabeth: a sweet musical, still going strong after more than two years. Donald Wolfit and Jane Fyffe are certainly not second-stringers to the original casting.

Frankie Howerd is well worth seeing, but not unfortunately the show that surrounds him; *The Odd Couple* has the cachet of being the funniest play in London (it isn't, actually, *Staircase* is) is certainly sharply directed and coaxes marvellous performances from Klugman and Victor Spinetti, and a neat cameo from Rosemary Martin, a lovely lady.

roger baker

WEST END

openings

Th 24 Nov: **THE IMPOSSIBLE YEARS,** Cambridge, Earlham Street, Cambridge Circus, WC2 (TEM 6056). Authors: Bob Fisher, Arthur Marx. Dir: Peter Cotes. Cast: David Tomlinson, Joyce Cummings, Sandra Fair. 7.30. Cont: 8.0. Th Mat: 2.45. Sat: 6.0, 8.30

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Andrew Cruickshank is the high court judge involved with the pretty wife of a man he's just sent down. 8.0 (ends 10.30). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

THE BED-SITTING ROOM, Mermaid, Puddle Dock, Blackfriars (CIT 7556). The original Spike Milligan show; written, directed and starring Spike. 6.10, 8.40. Opened 10 Oct. Ends 17 Dec

BIG BAD MOUSE, Shaftesbury, Shaftesbury Avenue, WC2 (TEM 6596). Eric Sykes and Jimmy Edwards in a play full of vast laughs. M-Th: 8.15 (ends 10.15). F and Sat: 6.15 (ends 8.15) and 8.45 (ends 10.45). Opened 17 Oct

BLACK AND WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, W1 (VIC 1317). It should make a fair television show, this. 6.15 (ends 8.30); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Peter Byrne (TV's Andy Crawford) juggles old school friend, three air hostesses and eccentric maid in and out of various doors. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962. Ends 7 Jan

Brook Williams, the son of Emlyn, plays his father's role in two charity performances of "The Corn is Green" at the Scala Theatre this week.

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Anna Neagle singing and dancing; Joe Brown and Hy Hazell ditto in a summertime Cinderella fable. 7.30 (ends 10.10). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

COME SPY WITH ME, Whitehall, Trafalgar Square, W1 (WHI 6692). Danny La Rue changes his drag a dozen times but Barbara Windsor does get a look in during the high camp routines. 8.0 (ends 10.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May

THE CORN IS GREEN, Scala, Charlotte Street, W1 (MUS 5731). Author: Emlyn Williams. Dir: Robert Garson. Cast: Brook Williams (Emlyn's son), Catherine Feller, Doris Rogers. Th 24 and Fri 25 Nov: 8.0. Charity perfs in aid of Aberfan School Library

THE FIGHTING COCK, Duke of York's, St Martin's Lane, WC2 (TEM 5122). John Clements and Sarah Badel in elegant Anouilh from the Chichester Festival. 8.0 (ends 10.30). Th Mat: 2.45 (ends 5.15). Sat Mat: 4.45 (ends 7.15). Opened 25 Oct

HELLO, DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8106). The transatlantic bombshell has become a touch cosy with Dora Bryan wow-wow-wowing. 7.30 (ends 10.0). W and Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

Dora Bryan is still wow-wow-wowing in "Hello Dolly" at Drury Lane, as Dolly Gallagher, the girl who has a solution for every problem.

JORROCKS, New, St Martin's Lane, WC2 (TEM 3878). Joss Ackland makes an endearing hero in a colourful and appealing musical. 8.0 (ends 10.45). T and Sat Mats: 4.15 (ends 7.0). Opened 22 Sept

JUSTICE IS A WOMAN, Vaudeville, Strand, WC2 (TEM 4871). Constance Cummings returns to the West End as counsel for the defence in a Scottish trial. 8.0. W Mat: 2.45. Sat Mat: 5.0. Opened 16 Nov

THE KILLING OF SISTER GEORGE, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 2443). Hermione Baddeley is now the radio actress who loses her part, and Andrée Melly her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). T: 3.0 (ends 5.25). Opened 17 June 1965

THE KING'S MARE, Garrick, Charing Cross Road, WC2 (TEM 4061). Extended bedroom farce with the delectable Glynis Johns playing Anne of Cleves to Keith Michell's Henry VIII. 8.0 (ends 10.10). W: 3.0 (ends 5.15). Sat: 5.30 (ends 7.45); 8.30 (ends 10.45). Opened 25 July. Ends 26 Nov

LADY WINDERMERE'S FAN, Phoenix, Charing Cross Road, WC2 (TEM 8611). Coral Browne sweeps devastatingly through a slice of Beaton-designed Wilde. 8.0 (ends 10.30). W Mat: 2.30 (ends 5.0). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 13 Oct

LET'S GET A DIVORCE, Comedy, Panton Street, SW1 (WHI 2578). Fenella Fielding, Hugh Paddick and Barry Foster in an admired English version of a Sardou comedy. 8.30 (ends 10.40). W and Sat: 6.0 (ends 8.10). Opened 26 July

LONDON LAUGHS, Palladium, Argyll Street, W1 (GER 7373). London is actually a bit more sophisticated than this, but Jimmy Tarbuck is engaging. Harry Secombe is booming and Anita Harris swinging. 6.15 (ends 8.30); 8.45 (ends 11.0). Sat: 2.40 (ends 4.55). Opened 6 May. Ends 10 Dec

LOOT, Criterion, Piccadilly (WHI 3216). Charles Marowitz directs Joe Orton's controversial play. 8.15. Th and Sat: 6.0, 8.45

MACBETH, Royal Court, Sloane Square, SW1 (SLO 1745). English Stage Company. Dir: William Gaskill. 7.30 (ends 10.10). Sat Mat: 3.0 (ends 5.40). Opened 20 Oct. Ends 3 Dec

MAN OF MAGIC, Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Book and Lyrics: John Morley, Aubrey Cash. Music: Wilfred Wylam. Magic: Dill-Russell. Dir: Peter Ebert. Cast: Stuart Damon, Judith Bruce, Doris Hare, Stubby Kaye, Colin Welland. Life of Houdini as a musical. 7.45. W Mat: 3.0. Sat: 5.30, 8.30

THE MOUSETRAP, Ambassadors, West End, WC3 (TEM 1171). After 14 years still a mystery. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30)

THE ODD COUPLE, Queen's, Shaftesbury Avenue, W1 (REG 1166). Neil Simon's hilarious study of two husbands sharing a flat. 8.0 (ends 10.5). Th Mat: 2.30 (ends 4.35). Sat: 6.0 (ends 8.5); 8.30 (ends 10.35). Opened 12 Oct

THE PRIME OF MISS JEAN BRODIE, Wyndham's, Charing Cross Road, WC2 (TEM 3028). Anna Massey in the title-role. 8.0 (ends 10.15). W: 3.0 (ends 5.15) Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 May

THE RIVALS, Theatre Royal Haymarket, SW1 (WHI 9832) Ralph Richardson and Margaret Rutherford in some stylish Sheridan. 7.45 (ends 10.15). W Mat: 2.30 (ends 5.0). Sat: 5.0 (ends 7.30); 8.15 (ends 10.45). Opened 6 Oct

Joyce Heron, well-known on radio, is appearing as Coral in "Justice is a Woman," the new court-room drama at the Vaudeville.

ROBERT AND ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Musical version of The Barretts of Wimpole Street. Conventional in harmony and style, but as comfortable as hot chocolate at bedtime. 7.30 (ends 10.25). Th and Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Ian Carmichael and Patrick Cargill have woman trouble, not aided by the insufficiencies of the telephone. M-Th: 8.15 (ends 10.25). F, Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). The hills are alive with it, and not only that, they've been alive since 10 May 1961. 7.30 (ends 10.25). W and Sat: 2.30 (ends 5.15). Ends 14 Jan

SPRING AND PORT WINE, Apollo, Shaftesbury Avenue, W1 (GER 2663). Bill Naughton's study of a family rebelling against the heavy father, who is Alfred Marks. Ruth Dunning is mother. 8.0 (ends 10.15). Th and Sat: 6.0 (ends 8.15); 8.45 (ends 10.55). Opened 19 Nov 1965

THERE'S A GIRL IN MY SOUP, Globe, Shaftesbury Avenue, W1 (GER 1592). Barbara Ferris is a sweet little Chelsea bird who meets Donald Sinden, an up-stage cookery writer. Very funny and sharp. 8.15 (ends 10.30). W: 2.30 (ends 4.45). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 15 June

THIS AND THAT, Arts Theatre Club, Great Newport Street, WC2 (TEM 3334). Revue written by and starring James and Gilda Perry. 8.0. Sat Mat: 5.0. Opened 22 Nov. Ends 3 Dec

WAIT UNTIL DARK, Strand Theatre, Aldwych, WC2 (TEM 4143). Honor Blackman returns to the stage as the blind wife of a photographer unwittingly involved in dope-peddling. 7.45 (ends 10.5). Th: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 27 July

WAY OUT IN PICCADILLY, Prince of Wales, Coventry Street, W1 (WHI 8681). Authors: Ray Galton, Alan Simpson, Eric Sykes. Stars: Frankie Howerd, Cilla Black. 8.0. W, Th, Sat: 6.10, 8.45. Opened 3 Nov

Linda James is one of the bright sparks of the light-hearted revue "This and That," which opened at the New Arts this week.

OUT OF TOWN

LEATHERHEAD THEATRE CLUB, High Street, Leatherhead, Surrey (537-2852). Until Sat 26 Nov: BAREFOOT IN THE PARK by Neil Simon. Young married troubles comedy with Philip Gilbert, Gay Cameron. 7.30. Sat Mat: 4.0
From T 29 Nov: MRS DANE'S DEFENCE by Henry Arthur Jones. The breath of Edwardian scandal. 7.30. W: 2.30, 8.0

NOTTINGHAM PLAYHOUSE, Wellington Circus, Nottingham (0602-45671). Th 24, W 30 Nov: FILL THE STAGE WITH HAPPY HOURS by Charles Wood. Cast: Alfred Burke, Barbara Jefford. Black back-stage comedy. 7.30
F 25, M 28 Nov: JULIUS CAESAR. Dirs: John Neville and Michael Rudman. Cast: John Turner, Harold Innocent, Christopher Hancock, David Neal. 7.30
Sat 26, T 29 Nov: ANTONY AND CLEOPATRA. Dirs: John Neville and Michael Rudman. Cast: Barbara Lefford, John Turner. Sat: 3.0, 8.0, Tues: 7.30

OXFORD PLAYHOUSE, Beaumont Street, Oxford (0092-47133). Th 24-Sat 26 Nov: THE RISE AND FALL OF THE CITY OF MAHAGONNY. Brecht's symbol for pre-war Berlin and the corruption of the 20th century. 8.0. Sat Mat: 2.30
T 29, W 30 Nov: THE PROMISE. First English performance of a new play by Russian playwright Arbuzov, with Judi Dench. 7.45

The young actor John Hurt appears with the Royal Shakespeare Company in David Mercer's new play "Belcher's Luck."

PALACE COURT THEATRE, Westover Road, Bournemouth (0202-23275). THE MERCHANT OF VENICE. Dir: Richard Digby Day. Bournemouth Theatre Company. 7.45. Sat: 2.30 and 7.45

ROYAL SHAKESPEARE THEATRE, Stratford-upon-Avon (0789-2271). National Theatre Company. Th 24 Nov: THE STORM by Ostrovsky. Pure tragedy in provincial Russia. 2.30, 7.30
F 25-W 30 Nov: A FLEA IN HER EAR by Georges Feydeau. A prototype in-and-out-of-doors farce. 7.30. Sat Mat: 2.30

YVONNE ARNAUD THEATRE, Millbrook, Guildford, Surrey (0483-2271). Until Sat 26 Nov: DEAR CHARLES by Alan Melville. Sophy Stewart in the role created by Yvonne Arnaud, with Joan Hickson, Ellis Irving, Clement McCallum. 7.45. Th Mat: 2.30. Sat: 5.0, 8.0
T 29, W 30 Nov: "MADAM," SAID DR JOHNSON by Bill Dufton, Toby Robertson. A stage portrait of Dr Johnson compiled from contemporary writings, with Timothy West as Dr Johnson and Julian Glover as Boswell. 7.45

REPERTORY

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 (WAT 3191). Th 24 Nov: A BOND HONOURED by Osborne and BLACK COMEDY by Shaffer. One of the most controversial plays of recent months paired with the funniest. 2.15 (ends 5.15); 7.30 (ends 10.30)
F 25, Sat 26 Nov: MUCH ADO ABOUT NOTHING. Revival of Zeffirelli's diverting, controversial production. 7.30 (ends 10.15). Sat Mat: 2.15 (ends 5.0)
T 29 Nov: TRELAWNY OF THE "WELLS," Pinero's touching backstage story. 7.30 (ends 10.15)

ROYAL SHAKESPEARE COMPANY, Aldwych, Strand, WC2 (TEM 6404). Th 24, Sat 26 Nov: BELCHER'S LUCK by David Mercer. Dir: David Jones. Cast: David Waller, Helen Fraser, Sebastian Shaw, John Hurt, Sheila Allen. 7.30
F 25, Sat 26, T 29, W 30 Nov: STAIRCASE by Charles Dyer. Paul Scofield and Patrick Magee play homosexuals in a barber's shop. 7.30. Sat: 2.30
M 28 Nov: DAYS IN THE TREES by Marguerite Duras. Peggy Ashcroft in virtuoso performance. 7.30 (ends 10.5)

CLUBS

HAMPSTEAD, 98 Avenue Road, NW3 (PRI 9301). THE SILENCE OF LEE HARVEY OSWALD with Sarah Miles, Alan Dobie, Bessie Love. 8.0. Sat: 5.0, 8.15

LITTLE ANGEL MARIONETTE THEATRE, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). THE MARSH KING'S DAUGHTER. Sat 26 Nov: 3.0, 5.0. Sun 27 Nov: 3.0. A special show for the very young. Sat: 11.0

MOUNTVIEW, 104 Crouch Hill, N8 (MOU 5885). GASLIGHT. From M 28 Nov: 8.0
W-Sat: 9.0

PLAYERS, Villiers Street, Strand, WC2 (TRA 1134). LATE JOYS – Victorian music-hall. M and T: 8.0.

UNICORN THEATRE FOR CHILDREN, Arts Theatre, Great Newport Street, WC2 (TEM 6116). THE HAPPY COBBLER and PIERROT AND FAT WILLIAM. Sat 26, Sun 27 Nov: 2.15

PERIMETER

ASHCROFT, Fairfield Hall, Croydon (CRO 9291). CALL ME MADAM. Until Sat 26 Nov: 7.30. Sat Mat: 3.0
A DEAD SECRET. M 28-W 30 Nov: 7.45

CIVIC, Chelmsford, Essex (0245-56460). LOVE FROM A STRANGER. Until Sat 26 Nov: 8.0. Sat Mat: 5.0
SAILOR BEWARE. From M 28 Nov: 8.0. W Mat: 5.0

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). COUNTER-CRIME with Jill Browne, Raymond Francis. From M 28 Nov: 7.30

INTIMATE, Palmers Green, N13 (PAL 3798). THE MAN OUTSIDE. Until Sat 26 Nov: 7.30. Sat: 5.0, 8.0. Th Mat: 2.30

NEW, High Street, Bromley, Kent (RAV 6677). LA PERICHOLE – Ravensbourne Light Opera Company. Until Sat 26 Nov: 7.45. Sat: 5.15, 8.0
BAREFOOT IN THE PARK. From M 28 Nov: 7.45

PALACE, Clarendon Road, Watford (92-25671). THE QUEEN AND THE REBEL with Gwen Watford, Richard Bebb. 7.45. Sat Mat: 4.45

QUEEN'S, Hornchurch, Essex (49-43333). THE ANNIVERSARY. Until Sat 26 Nov: 8.0. Th Mat: 3.0. Sat: 5.0, 8.15
MUSIC HALL. From T 29 Nov: 8.0

RICHMOND, The Green, Richmond (RIC 0088). BAREFOOT IN THE PARK. 7.45. Sat: 5.30, 8.15

TOWER, Canonbury Place, N1 (CAN 5111). THE HOMECOMING. F 25-Sun 27, W 30 Nov: 7.30

THEATRE ROYAL, Windsor, Berks (95-61107). SHADOWS OF THE EVENING and COME INTO THE GARDEN, MAUD, with Mary Kerridge, Colin Gordon, Vivienne Drummond. Until Sat 26 Nov: Th 2.30, 7.30. F and Sat: 8.0. Sat Mat: 4.45
THE AMOROUS PRAWN. From M 28 Nov: M and W: 7.30. T: 8.0

WIMBLEDON, SW19 (WIM 5211). COUNTER-CRIME with Jill Browne, Raymond Francis. Until Sat 26 Nov: 7.30. Th Mat: 2.30. Sat: 5.0, 8.15
THE PIRATES OF PENZANCE. From M 26 Nov: 7.30

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FILMS

During the 40s and early 50s, Hollywood gained quite a reputation for a certain kind of war film. Glorious, action-packed hokum it was too, whether on land, sea or air, frantically waving the flag, with the second lead more often than not gallantly giving his life to save the hero. Exciting too, but above all entertaining, a throwback to the early days of the 1939-45 War when the audiences needed cheering up with a rose-coloured movie of victory against all odds. Leave the realism to Europe might well have been their motto.

None the less, professionalism and polish were the watchwords of such vehicles. Latterly, Hollywood seems to have lost the knack for putting anything but noise into its GI sagas. Even surface characterisation slides away like the track of a shattered tank, as witnessed by *Battle of the Bulge* and now by Universal's *The Young Warriors* (A, general release from 2 December) which is so careless and unintelligent that one wonders why anyone bothered to go through with it in this state.

Jane Fonda and Robert Redford get the leads in the film version of Neil Simon's "Barefoot in the Park."

Warfare is reduced to the standard of the poorest Western, halting, directionless, relying purely on its action to get by as a movie. James Drury lacks the personality to give the tough sergeant any sort of contact with the audience, and even such an obvious new find as Jonathan Daly, as a bitterly humorous dogface with a toothy grin, has difficulty in surmounting the painfully unamusing attempts at intervals of comedy amid the battle.

If war films must be made in colour (although it seems nothing more than pure waste of money), some use should be made of it. Here it illustrates nothing more than that the director thinks luminous red paint looks like blood, or that blood when it dries is a pretty shade of pink. Perhaps the American war film is struggling to find some new level. But the battle is depressingly unproductive just now.

● Pleasant, lightweight and occasionally g r a t i f y i n g l y lunatic, *Promise Her Anything* (A, Plaza, Piccadilly Circus, from 24 November), has Warren Beatty as a blue-movie maker with a French widow in his room in the shape of Leslie Caron. It does waste appallingly the talents of Hermione Gingold, Libby Morris and Warren Mitchell, and all the best lines go to Keenan Wynn as a super-salesman.

david quinlan

OPENING

MICKEY ONE (A). A thriller with symbolic overtones, directed by Arthur Penn, in which a night-club entertainer (Warren Beatty), fearing he has committed a crime, runs away and attempts to lose his identity among the down-and-outs. The extreme ramifications of plot lead to little but a surface impact, but Beatty gives a nicely controlled performance. (Alexandra Stewart. 93 min.) With: *The Best of Enemies* (A). **Gala Royal,** Edgware Road. AMB 2345. Opens 24 Nov

PROMISE HER ANYTHING (A). A mild romantic satire, directed by Arthur Hiller, with Leslie Caron as a widowed mother (with a precocious child) who becomes involved with a young movie-maker who specialises in girlie films. A nice comedy performance by Bob Cummings as a child psychologist. (Warren Beatty, Keenan Wynn. Col. 97 min.) **Plaza,** Piccadilly Circus. WHI 8944. Opens Th 24 Nov. Ends 7 Dec

THE SUNDAY OF LIFE (X). An older woman marries a young visionary, but their relationship is torn asunder by the Second World War. (Danielle Darrieux, Jean-Pierre Moulin. Dir: Jean Herman. 95 min.) **Cameo-Poly,** Upper Regent Street. LAN 1744. Opens Th 24 Nov

THE VENETIAN AFFAIR (A). Taken from the novel by Helen McInnes, with Robert Vaughn, Elke Sommer and Boris Karloff. A mystery thriller about a newspaper photographer drawn into international espionage. (Karl Boehm. Dir: Jerry Thorpe. Col. 92 min.) **Ritz,** Leicester Square. GER 1234. **Jacey,** Marble Arch. MAY 6396. Opens Th 24 Nov

THE WITCHES (X). Joan Fontaine plays a missionary teacher who encounters a voodoo cult in Africa. Returning to England for peace and quiet, she discovers, to her horror, that her own Cornish village is a nest of demonology. From the novel by Peter Curtis. (Kay Walsh, Alec McCowen, Duncan Lamont. Dir: Cyril Frankel. Col. 91 min.) With: *Death is a Woman* (X). **London Pavilion,** Piccadilly Circus. GER 2982. Opens Th 24 Nov. Ends 11 Dec

WEST END

ALFIE (X). Michael Caine plays the incredible Alfie, devoutly dedicated to a love life that is intensive, uncommitted and often funny. His birds flit in and out at lightning speed. (Col. 114 min.) **Classic,** Piccadilly Circus. GER 2380. 2.35, 5.49, 9.3. Sat only: 11.15 pm. Sun: 2.9, 5.23, 8.37

THE BIBLE . . . IN THE BEGINNING (U). Covers from the Creation to the story of Abraham and Isaac. John Huston's direction is uneven, but the Noah sequence, in which he himself plays Noah, is quite delightful and amusing, though the animals really steal the show. (Michael Parks, Richard Harris, George C Scott. Col. Cinerama. 175 min.) **Coliseum Cinerama,** St Martin's Lane. TEM 3161. 2.30, 8.0. Sun: 3.30, 7.30

BILLY LIAR! (A). Day-dreaming Tom Courtenay woos two fiancées at once and loves and loses Julie Christie, Amusing and movingly close to real life. (98 min.) With: *The Servant* (X). **Prince Charles,** Leicester Place. GER 8181

THE BLUE MAX (A). George Peppard plays an unscrupulous German flier, prepared to do anything to gain the Blue Max, the most coveted medal in the Kaiser's air force. Air scenes splendid but dialogue grounded. (James Mason, Ursula Andress. Col. 155 min. **Metropole,** Victoria. VIC 4673. 2.30, 8.0. Sun: 4.0, 8.0

DARLING . . . (X). Director John Schlesinger attempts to lay bare the decadence of contemporary life but succeeds only in a rather aimless bitterness. (Julie Christie, Dirk Bogarde, Laurence Harvey. 127 min.) **Windmill,** Great Windmill Street. GER 7413. 1.0, 3.33, 6.8, 8.45. Sat only: 11 pm. Sun: 4.0, 6.33, 9.8

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel, directed by David Lean. Omar Sharif smoulders as Yuri Zhivago and Julie Christie is unforgettable as Lara. Good entertainment. (Geraldine Chaplin, Tom Courtenay. Col. 193 min.) **Empire,** Leicester Square. GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

FAHRENHEIT 451 (A). François Truffaut's latest film, from a novel by Ray Bradbury, dealing with a society where books are forbidden and firemen are employed to burn them. Oskar Werner and Cyril Cusack give fine performances, but Julie Christie seems unable to sustain her dual role. (Anton Diffring. Col. 112 min.) **Leicester Square Theatre.** WHI 5252. 1.20, 3.45, 6.15, 8.50. Sun: 3.45, 6.15, 8.50

FOUR KINDS OF LOVE (X). Quartet of earthy comedies. Acceptable sexual *pot-pourri*, with Elke Sommer in the warmest and funniest episode. (Gina Lollobrigida, Virna Lisi, Monica Vitti. 111 min.) With *Pierrot Le Fou* (A). **Continentale,** Tottenham Court Road. MUS 4193. Pgm: 1.0, 2.50, 6.50. Sun: 4.50, 6.45

GEORGY GIRL (X). A gay, voguishly directed piece about a plump, unattractive young girl. Lynn Redgrave gives a touching, sympathetic performance. (James Mason, Alan Bates. 99 min.) **Carlton,** Haymarket. WHI 3711. 1.45, 4.10, 6.35, 9.0. Sat only: 11.15 pm. Sun: 4.10, 6.35, 9.0. Ends 7 Dec

THE GROUP (X). Nostalgic but lumpy saga of eight college girls and their careers. Set in the '30s. (Joanna Pettet, Shirley Knight, Elizabeth Hartman, Joan Hackett. Col. 146 min.) With: *Reflections on Love* (U). **Berkeley,** Tottenham Court Road. MUS 8150. Pgm: 1.20, 4.30, 7.40. Sun: 4.30, 7.40

HOW TO STEAL A MILLION (U). William Wyler's first comedy since *Roman Holiday*, with Audrey Hepburn delicious as an art thief bent on acquiring a Cellini nude, and Peter O'Toole as an elegant detective who becomes her partner in crime. (Col. 123 min.) **Rialto,** Coventry Street. GER 3488. 1.18, 3.44, 6.10, 8.36. Sat only: 11.33 pm. Sun: 3.28, 5.57, 8.27

KHARTOUM (U). Colossal battle scenes and an all-star cast have been added to strict historical accuracy. Charlton Heston plays General Gordon, and Laurence Olivier the Mahdi. (Ralph Richardson. Col. Cinerama. 130 min.) **Casino,** Old Compton Street. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40. Sun: 3.28, 5.57, 8.27

MY FAIR LADY (U). Rex Harrison carries the film along in commanding style, with Audrey Hepburn as a spirited though rather inadequate Liza. Great vitality but played just a little too safe. (Stanley Holloway. Col. 185 min.) **Studio One,** Oxford Street. GER 3300. 1.0, 4.30, 8.0. Sun: 3.40, 7.0

NOT WITH MY WIFE, YOU DON'T! (A). Virna Lisi, George C Scott and Tony Curtis comprise a conventional triangular situation in a rather mediocre marital comedy, which relies heavily on its comic framework. (Col. 118 min.) **Warner,** Leicester Square. GER 3423. 1.10, 3.35, 6.05, 8.40. Sat only: 11.20 pm. Sun: 3.15, 5.50, 8.30

THE PAWNBROKER (X). Sol Nazerman, a pawnbroker, owns a seedy little shop and is haunted by the memory of the time he spent in a concentration camp. Rod Steiger, in a remarkable performance, gives the film some ring of truth. (Geraldine Fitzgerald. 115 min.) **Odeon Haymarket.** WHI 2738. 2.30, 8.0. Sat: 2.0, 5.15, 8.15. Sun: 4.30, 8.0. Ends 7 Dec

THE QUILLER MEMORANDUM (A). Low-key thriller, with George Segal as a lone-wolf operator combating resurgent Nazi groups in Berlin. Drily ironic script by Harold Pinter (Max von Sydow, Alec Guinness, Senta Berger. Col. 103 min.) **Odeon Leicester Square.** WHI 6111. 1.20, 3.10, 5.45, 8.15. Sat only: 11 pm. Sun: 3.10, 5.45, 8.15

THE RED DESERT (X). Antonioni's lengthy journey into the worlds of machinery and the human mind. Exciting use of colour. (Richard Harris, Monica Vitti. 116 min.) **Academy Two,** Oxford Street. GER 5129

ROMEO AND JULIET (U). A straightforward record of Kenneth MacMillan's ballet, with music by Prokofiev, featuring Margot Fonteyn and Rudolf Nureyev. Magnificent costumes and settings. (Col. 126 min.) **Astoria,** Charing Cross Road. GER 5385. 3.0, 8.15. Sun: 4.30, 7.45. Ends 1 Jan

THE ROUND-UP (X). An austere and visually arresting Hungarian film, set after a popular uprising against the Hapsburgs in the 19th century, in a deserted prison camp in the middle of a Hungarian plain. (János Görbe, Tibor Molnar, 94 min.) **Academy One,** Oxford Street. GER 2981. 2.35, 4.45, 6.55, 9.20. Sun 4.45, 6.55, 9.20

THE SOUND OF MUSIC (U). Hosts of children and singing nuns. Christopher Plummer is the somewhat authoritarian father of the brood and Julie Andrews another wholesome governess. (Col Todd-AO. 170 min.) **Dominion** Tottenham Court Road. MUS 2176. 2.30, 8.0. Sun: 4.30, 8.0

THREE ON A COUCH (U). More fun for Jerry Lewis devotees. He is engaged to a psychiatrist (Janet Leigh) and sets out to help three pretty patients with their emotional problems, so she will be free to marry him. The results are predictably disastrous. (Col. 109 min.) **Columbia,** Shaftesbury Avenue. REG 5414. Pgm: 1.30, 3.45, 6.05, 8.25. Sat only: 11 pm. Sun: 3.45, 6.05, 8.25

WHO'S AFRAID OF VIRGINIA WOOLF? (X). A middle-aged couple engage in violent, utterly destructive quarrels in which they ruthlessly tear at one another's weaknesses. Well played by Elizabeth Taylor and Richard Burton. (George Segal, Sandy Dennis. 132 min.) **Curzon,** Curzon Street. GRO 3737. 12.50, 3.20, 5.55, 8.35 Fri and Sat only: 11 pm. Sun: 3.0, 5.30, 8.10. (Check with cinema)

GENERAL RELEASE

** Sunday programmes differ*

DISTRICT DIRECTORY

Baker Street Classic. 12, 17.
Barking Odeon. 14.
Becontree Odeon. 11, 38.
Belmont Essoldo. 30, 35.
Brixton Classic. 2, 36.
***Brixton Granada.** 40.
***Camberwell Grand.** 16, 50.
Charing X Road Cameo-Royal. 29.
Charing X Road Jacey-Tatler. 21.
Chelsea Classic. 18, 34.
Chelsea Essoldo. 3, 35.
Clapham Granada. 50.
Croydon Classic. 9, 27.
Dalston Classic. 48, 52.
Drayton Gardens Paris-Pullman. 7.
Ealing Walpole. 14.
East Ham Granada. 13.
Edgware Road ABC. 54.
Edgware Road Odeon. 14.
Edmonton Regal. 14.
Eltham Hill Gaumont. 1.
Erith Odeon. 47.
Finchley Rex. 15.
Finsbury Park Astoria. 14.
Forest Gate Odeon. 14.
Fulham Road ABC. 54.
Golders Green Ionic. 6, 22.
Greenwich Granada. 50.
Hackney Essoldo. 33.
Hackney Pavilion. 14.
Hammersmth Broadway. 44.
Hampstead Classic. 10.
Hampstead Everyman. 26, 28.
Harrow Road Prince of Wales. 20.
Hendon Gaumont. 14.
Highgate Odeon. 14.
Islington Odeon. 14.
Kensal Rise Odeon. 14.
Kensington Odeon. 53.
***Kilburn Classic.** 31.
Kilburn Grange. 14.
Kingsbury Odeon. 14.
King's Cross Odeon. 14.
Kingston Odeon. 25.
Leytonstone Rialto. 39.
New Victoria. 53.
Notting Hill Classic. 27, 32.
Oxford Street Cinephone. 8.
Park Royal Odeon. 14.
Piccadilly Jacey. 23.
Praed Street Classic. 46.
Raynes Park Rialto. 3, 43.
Shepherd's Bush Odeon. 14.
South Harrow Odeon. 14.
Southfields Plaza. 4, 47.
Stamford Hill Odeon. 14.
Stepney Odeon. 37.
Stockwell Classic. 49.
Stoke Newington Coliseum. 5, 51.
Tooting Astoria. 19, 51.
Tooting Classic. 42.
Victoria Cameo. 24, 41.
Waterloo Station Classic. 45.
Watford Carlton. 14.
Wood Green Odeon. 14.

ADVENTURE

1 **Cleopatra** (A). Elizabeth Taylor, Richard Burton. Fri, seven days: Eltham Hill Gaumont
2 **Taras Bulba** (U). Yul Brynner. Mon, six days: Brixton Classic
3 **The Trap** (A). Rita Tushingham, Oliver Reed. Sun, four days: Raynes Park Rialto. Sun, seven days: Chelsea Essoldo

COMEDIES

4 **After the Fox** (U). Peter Sellers. Sun, six days (not Tues): Southfields Plaza
5 **Alfie** (X). Michael Caine. Until Sat: Stoke Newington Coliseum
6 **Ask Any Girl** (U). Shirley MacLaine. Sun, seven days: Golders Green Ionic. With: The Swan (U)
7 **Le Bourse et la Vie** (U). Fernandel. Drayton Gardens Paris-Pullman
8 **Crazy Paradise** (X). Lotte Tarp. Oxford Street Cinephone
9 **Dear John** (X). Jarl Kulle. Fri, seven days: Croydon Classic
10 **How to Steal a Million** (U). Audrey Hepburn. Fri, seven days: Hampstead Classic
11 **It's a Mad, Mad, Mad, Mad World** (U). Spencer Tracy. Mon, four days: Becontree Odeon
12 **The Knack** (X). Michael Crawford. Fri, seven days: Baker Street Classic. Late show Sat 11.15 pm
13 **Move Over, Darling** (A). Doris Day. Fri, seven days: East Ham Granada. With: What a Way to Go! (A)
14 **Three on a Couch** (U). Jerry Lewis. Fri, seven days: Barking Odeon, Ealing Walpole, Edgware Road Odeon, Edmonton Regal, Finsbury Park Astoria, Forest Gate Odeon, Hackney Pavilion, Hendon Gaumont, Highgate Odeon, Islington Odeon, Kensal Rise Odeon, Kilburn Grange, Kingsbury Odeon, Kings Cross Odeon, Park Royal Odeon, Shepherds Bush Odeon, South Harrow Odeon, Stamford Hill Odeon, Watford Carlton, Wood Green Odeon. With: The Texican (U)
15 **Tom Jones** (X). Albert Finney. Fri, seven days: Finchley Rex. With: Never on Sunday (X)

DOCUMENTARY

16 **Goal! World Cup 1966** (U). Mon, six days: Camberwell Grand

DRAMA

17 **Ashes and Diamonds** (X). Zbigniew Cybulski. Fri 25 Nov, 11.15 pm only: Baker Street Classic
18 **Le Bonheur** (X). Jean-Claude Drouot. Fri, seven days: Chelsea Classic. Late show Sat 11.15 pm
19 **Cul-de-Sac** (X). Donald Pleasence. Until Sat: Tooting Astoria
20 **Damaged Goods** (X). Dolores Faith. Fri, seven days: Harrow Road Prince of Wales
21 **Gift** (X). Soren Stromberg. Charing Cross Road Jacey-Tatler
22 **The Hill** (X). Sean Connery. Until Sat: Golders Green Ionic. With: Butterfield 8 (X)
23 **The Horrible Profession** (X). Dany Robin. Piccadilly Jacey
24 **Intimate Stranger** (A). Richard Basehart. Sun, four days: Victoria Cameo
25 **It Happened Here** (A). Sebastian Shaw. Fri, seven days: Kingston Odeon. With: Lilies of the Field (U)
26 **The Leopard** (A). Burt Lancaster, Claudia Cardinale. Mon, seven days: Hampstead Everyman
27 **Look Back in Anger** (X). Richard Burton. Fri, seven days: Notting Hill Classic, Croydon Classic. Late Show Sat 11.15 pm (Notting Hill only)
28 **Lord of the Flies** (X). James Aubrey. Until Sun: Hampstead Everyman
29 **Onibaba** (X, London). Charing Cross Road Cameo-Royal. With: A Penny for your Thoughts (X)
30 **Suddenly, Last Summer** (X). Elizabeth Taylor, Montgomery Clift. Until Sat: Belmont Essoldo. With: The Grip of Fear (X)
31 **Tale of Two Cities** (A). Dirk Bogarde. Fri, six days (not Sun): Kilburn Classic
32 **Tender is the Night** (A). Jennifer Jones. Fri 25 Nov, 11.15 pm only: Notting Hill Classic
33 **Victims of Vice** (X). Valerie Ciangottini. Until Sat: Hackney Essoldo
34 **Viridiana** (X). Silvia Pinal. Fri 25 Nov. 11.15 pm only: Chelsea Classic
35 **Who Wants to Sleep?** (X). Catherine Deneuve. Until Sat: Chelsea Essoldo. Sun, six days (not Mon): Belmont Essoldo

HORROR

36 **Frankenstein** (X). Boris Karloff. Fri, three days: Brixton Classic
37 **Island of Terror** (X). Peter Cushing, Edward Judd. Fri, three days: Stepney Odeon
38 **Kiss of the Vampire** (X). Clifford Evans, Noel Willman. Fri, three days: Becontree Odeon
39 **The Projected Man** (X). Bryant Haliday. Fri, seven days: Leytonstone Rialto
40 **Witchcraft** (X). Lon Chaney. Mon, five days: Brixton Granada

MUSICALS

41 **Express Bongo** (A). Laurence Harvey. Until Sat: Victoria Cameo

THRILLERS

42 **Al Capone** (A). Rod Steiger. Fri, seven days: Tooting Classic
43 **Arabesque** (A). Sophia Loren. Until Sat: Raynes Park Rialto
44 **Night Must Fall** (X). Albert Finney. Fri, seven days: Hammersmith Broadway. With: Children of the Damned (X)
45 **Seven Days in May** (A). Burt Lancaster, Kirk Douglas. Fri, seven days: Waterloo Station Classic

WAR

46 **Back to Bataan** (A). John Wayne. Fri, seven days: Praed Street Classic
47 **Battle of the Bulge** (A). Henry Fonda. Until Sat: Southfields Plaza. Fri, seven days: Erith Odeon
48 **PT 109** (U). Cliff Robertson. Fri, three days: Dalston Classic

WESTERNS

49 **Fort Apache** (U). John Wayne. Fri, seven days: Stockwell Classic
50 **The Magnificent Seven** (U). Yul Brynner. Until Sat: Camberwell Grand. Fri, seven days: Clapham Granada, Greenwich Granada
51 **A Pistol For Ringo** (A). Montgomery Wood. Sun, six days (not Tues): Tooting Astoria. Sun, seven days: Stoke Newington Coliseum
52 **River of No Return** (U). Robert Mitchum, Marilyn Monroe. Mon, six days: Dalston Classic

PRE-RELEASE

53 **Georgy Girl** (X). Lynn Redgrave. Thurs, seven days: New Victoria. With: Rage (X). Kensington Odeon. With: Yoyo (U)
54 **Seven Women** (X). Anne Bancroft. Fri, seven days: Edgware Road ABC, Fulham Road ABC. With: The Love Cage (X)

FILMS IN FLIGHT

AIR FRANCE. To New York. Until 29 Nov: Our Man Flint. From 30 Nov: Marriage on the Rocks. **To Los Angeles and Montreal.** Until 29 Nov: Stagecoach. From 30 Nov: Our Man Flint. **To Washington.** Until 29 Nov: Riffifi in Paris. From 30 Nov: Stagecoach
PAN AM. Eastbound. Until 30 Nov: Alvarez Kelly. **Westbound.** Until 30 Nov: The Sleeping Car Murders
TWA. All flights. Until 25 Nov: The Liquidator. From 26 Nov: Walk, Don't Run

RANK RELEASE NORTH

From Fri: ALVAREZ KELLY (A). A meandering, but offbeat Western concerning the desperate rivalry between the Union Army and the Confederates over a great herd of cattle owned by Alvarez Kelly, an Irish-Mexican rancher. (William Holden, Richard Widmark, Janice Rule – *above* – Patrick O'Neal. Col. 110 min.) With: **Winter A-Go-Go** (U). Ends Th 1 Dec

RANK RELEASE SOUTH

From Fri: BEAU GESTE (A). The old story of the Foreign Legion, having lost most of its charm. Beau, and his brother John, are no longer English but American, and the accent is of the savagery of the sergeant, enthusiastically played by Telly Savalas. (Guy Stockwell, Doug McClure – *above* – Dir: Douglas Heyes. Col. 104 min.) With: **Madame X** (A). Ends Th 1 Dec

ABC RELEASE NORTH

From Fri: THIS PROPERTY IS CONDEMNED (X). Opened out for the screen, Tennessee Williams's deep-south drama is deprived of most of its force. James Wong Howe's photography is effectively atmospheric. (Natalie Wood – *above* – Robert Redford, Charles Bronson, Mary Badham. Dir: Sydney Pollack. Col. 112 min.) With: **The Psychopath** (X). Ends Th 1 Dec

ABC RELEASE SOUTH

From Fri: WHERE THE BULLETS FLY (A). Another secret-agent thriller, with the accent on tongue-in-cheek humour. Charles Vine follows an organisation dealing in stolen secrets, led by the sinister Angel. (Tom Adams, Dawn Addams. Sidney James, Wilfrid Brambell – *above*. Dir: John Gilling. Col. 90 min.) With: **Night of the Grizzly** (U). Ends Th 1 Dec

** At selected Rank North cinemas:* THREE ON A COUCH (U). Jerry Lewis flounders between the supremely funny and a comic wasteland, as a man who woos four girls at once (Col. 109 min.) **For cinemas playing, see District Directory.**

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music

TWO OF LONDON'S top violinists have switched jobs to mutual advantage: Raymond Cohen, previously leader of the Royal Philharmonic Orchestra, has decided that he wants to devote his time to solo and recital work. Cohen's departure means a break for Alan Loveday, who takes over as RPO leader after many years as a solo performer. New Zealand-born Loveday, 38, has a number of ideas for the RPO: "But they're military secrets," he says. "If I tell you, some other leader might pinch them. . . ." But it looks as though some of those secrets will be evident in the string section when the RPO give their Prokofiev-Dvorak-Beethoven concert at the Royal Festival Hall on 28 November.

Peter Rice has designed spectacular costumes (left) *for two of the plantation workers in Malcolm Williamson's "voodoo" opera,* The Violins of Saint-Jacques, *which receives its première at Sadler's Wells on Tuesday. The setting is a ghostly volcanic island.*

To London's chamber music fanatics, 1959 was the year when the Italian String Trio made their exceptionally successful Wigmore Hall début. Now considered to be one of Europe's leading string trios, the ensemble has given recitals in practically all the capitals of Europe, and they are to return to London on 27 November for a recital at the Victoria and Albert Museum. Franco Gulli (violin), Bruno Giuranna (viola) and Giacinto Caramia ('cello) will play works by Beethoven, Rolla and Mozart.

Arthur Davison's orchestral concerts for children are really catching on at Fairfield Hall, Croydon. The concert on 26 November is a complete sell-out. Highlight is expected to be Dame Peggy Ashcroft's recitation of Browning's *The Pied Piper of Hamelin,* with incidental music by the contemporary composer Alan Hodinott, which will be having its first performance. "The essential aim," says conductor Arthur Davison, "is to stimulate musical interest by programmes which are at once informative and entertaining."

A legend in Indian music arrived at London Airport on Monday. Her name: Subbulakshmi (right) *– it's pronounced Soob-oo-lak-shmee. The lady is here with her company to give programmes at the Commonwealth Institute on 25 and 26 November, when that tompura she's holding will be played by her daughter. She arrives direct from a successful North American concert tour.*

Everyone's humming it. The tune goes *Bing, boing, swurpledeewurpledeezeech.* It's all a case of phonetics, of course, because this charming little ditty is produced by an electronic machine which gives out hypnotic eight-note bleeps. The genius behind this automatic music-making is an American, Eric Siday, 61, a graduate of the Royal Academy of Music. And his recent "works" have taken television by storm! Those peculiar TV jingles we often hear have probably been squeezed out of Siday's machine. "It's all subliminal," he says. "The imagination of the listener can run riot."

ian woodward

CONCERTS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 24 Nov: London Symphony Orchestra. Conductor: Istvan Kertesz. Soloist: Peter Serkin, piano. 8.0
F 25 Nov: Bach Choir, Jacques Orchestra. Conductor: David Willcocks. Soloists: Heather Harper, Helen Watts, Wilfred Brown, John Carol Case. 8.0
Sun 27 Nov: New Philharmonia Orchestra and Chorus. Conductor: Wilhelm Pitz. 7.30
M 28 Nov: Royal Philharmonic Orchestra. Conductor: Rudolf Kempe. Soloist: Josef Suk, violin. 8.0
T 29 Nov: London Symphony Orchestra, Orpington Junior Singers. Conductor: Istvan Kertesz. 8.0
ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). Sun 27 Nov: Vienna Boys' Choir. 7.30
FAIRFIELD HALL, Park Lane, Croydon (CRO 9291). Th 24 Nov: London Mozart Players. Conductor: Harry Blech. Soloist: Jacqueline de Pré, 'cello. 7.45
Sat 26 Nov: Little Symphony of London (for children). Conductor: Arthur Davidson. Narrator: Dame Peggy Ashcroft. 11.0 am. Vienna Boys' Choir. 7.45
ODEON CINEMA, Swiss Cottage, NW3 (PRI 3424). Sun 27 Nov: Royal Philharmonic Orchestra. Conductor: Rudolf Kempe. Soloist: Annerose Schmidt, piano. 7.30

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). F 25 Nov: SIMON BOCCANEGRA, Verdi (in Italian). Conductor: Downes. Principals: Santunione, Cioni, Shaw, Bryn-Jones, D Ward, Godfrey. 7.0
Sat 26 Nov: LE NOZZE DI FIGARO, Mozart (in Italian). Conductor: Davis. Principals: Nordin, Carlyle, Malagu, Bainbridge, G Evans, Ruzdjak. 7.0
SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). Th 24 Nov: THE RAKE'S PROGRESS, Stravinsky. Conductor: Balkwill. Principals: Thomson, Coates, Sinclair, Belcourt, Young, Herincx. 7.30
F 25 Nov: MADAM BUTTERFLY, Puccini. Conductor: Faris. Principals: Robinson, Sarti, Delaney. 7.30
Sat 26 Nov: SAMSON AND DELILAH, Saint-Saëns. Conductor: Matheson. Principals: Howard, Dowd, Delaney, Bickerstaff, Singleton, Blackburn. 7.30
T 29 Nov: THE VIOLINS OF SAINT-JACQUES, Williamson. Conductor: Tausky. Principals: Cantelo, Kells, Kern, Robson, Fryatt, Hillman. 7.0 (World première)

BALLET

ROYAL OPERA HOUSE, Covent Garden, WC2 (TEM 1066). Th 24, Sat 26 Nov: BALLET IMPERIAL, Tchaikovsky/Balanchine; APOLLO, Stravinsky/Balanchine; PETRUSHKA, Stravinsky/Fokine. Conductor: Young. Th: 7.30, Sat: 2.15
M 28 Nov: ONDINE, Henze/Ashton. Conductor: Young. Principals: Fonteyn, Labis. 7.30
T 29 Nov: SERENADE, Tchaikovsky/Balanchine; APOLLO, Stravinsky/Balanchine; BALLET IMPERIAL, Tchaikovsky/Balanchine. Conductor: Young. 7.30
W 30 Nov: ONDINE, Henze/Ashton. Conductor: Young. Principals: Beriosova, MacLeary. 7.30
JEANETTA COCHRANE THEATRE, Southampton Row, Holborn, WC1 (CHA 7040). M 28-W 30 Nov: NUMEROS, Lacotte; TIME BASE, Lutoslawski/Chesworth; INTERMEDE, Vivaldi/Lacotte; LAIDERETTE, Martin/MacMillan. Ballet Rambert Company. 7.45
SAVILLE THEATRE, Shaftesbury Avenue, WC2 (TEM 4011). W 23 Nov-Sat 3 Dec: Merce Cunningham and Dance Company. 8.0. Sat Mat: 3.0. Two different programmes

RECITALS

WIGMORE HALL, Wigmore Street, W1 (WEL 2141). Th 24 Nov: Don Giovanni, Mozart. Excerpts from the new recording. 7.30
F 25 Nov: Klaus Heitz, 'cello. 7.30
Sat 26 Nov: Françoise Thinat, piano. 3.0. Eishi Kawamura, baritone, Geoffrey Parsons, piano. 7.30
Sun 27 Nov: Stephen Savage, piano. 3.0. New Vienna String Quartet. 7.30
COMMONWEALTH INSTITUTE, Kensington High Street, W8 (WES 1852). F 25, Sat 26 Nov: Subbulakshmi and her company of musicians. 8.0

JAZZ/POPULAR

WEMBLEY TOWN HALL. F 25 Nov: Cleo Laine and Johnny Dankworth. 8 pm
RAM JAM CLUB, Brixton. F 25 Nov: Geno Washington and his Ram Jam Band
TILES, Oxford Street. F 25 Nov: Zoot Money
ROYAL FESTIVAL HALL. Sat 26 Nov: Jazz at the Philharmonic: Dizzy Gillespie, Coleman Hawkins, etc. 6.15, 9.0
HOUNSLOW RICKY-TIK CLUB. Sat 26 Nov: Eric Burdon and the Animals
FISHMONGER'S ARMS, Wood Green. Sun 27 Nov: Alan Elsdon's Jazz Band
JAZZ SHOWS, 100 Oxford Street. Tues 29 Nov and W 30 Nov: Alex Welsh with Wild Bill Davison

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RICK DANE ON DISCS

Peter and Gordon – The Knight in Rusty Armour (Columbia). This is the right type of material for Peter and Gordon, and they should have no trouble chartwise following up *Lady Godiva* with this beaty *Knight*. Similar in style to *Godiva*, this latest Leander and Mills composition has amusing lyrics, well handled by P and G. It's all about a rusty knight looking for a damsel in distress, who finally finds one and ends up having twins which arrive in tins.

●

Mary Wells – Me and My Baby (Atlantic). Mary Wells' best since her break with Motown, and sounding very Detroit. Despite this, it hasn't much chart potential because Motown do this sort of thing so much better. Mary sings that she's happy with her baby but doesn't really sound happy at all – I don't blame her; the spark is missing. For someone as good as Mary Wells she deserves better material!

●

The Who – Ready, Steady, Who (Reaction: EP). A collection of songs for all Who fans who would like to cherish their stage act. The top side features their surf bit, *Barbara Ann*, *Bucket T* and *Batman*. The flip has two Pete Townshend compositions *Disguises* and *Circles*. The disc is good value, moves at a wild pace and captures the essence of the unrestricted Who.

●

Wayne Fontana – Pamela, Pamela (Fontana). I thought songwriters had run out of girls' names. Apparently not, as up jumps Pamela, all peaches and cream. I'm wondering if there are enough Pamelas to put Wayne (*above*) back in the charts with this Graham Gouldman composition. A change of style for Wayne, with a jog-trot beat and sweeping strings, it's a pleasant tune with obvious appeal – but not for me.

DISCOTHEQUE TEN

1 *Good Vibrations* – Beach Boys.
2 *Reach Out, I'll Be There* – Four Tops.
3 *Holy Cow* – Lee Dorsey.
4 *Beauty Is Only Skin Deep* – Temptations.
5 *Gimme Some Loving* – Spencer Davis.
6 *Secret Love* – Billy Stewart.
7 *Fannie Mae* – Mighty Sam.
8 *Sunshine Superman* – Donovan.
9 *Fa-Fa-Fa-Fa-Fa (Sad Song)* – Otis Redding.
10 *A Love Like Yours* – Ike and Tina Turner.

BALLET

It's nearly five months since the Royal Ballet's resident company last danced at Covent Garden: but now, two tours and a month's vacation later, they're back, fighting fit . . . well, they would have to be with *The Rite of Spring* on their opening-night bill on 15 November. Yet funnily enough, the whole company so oozed and slithered and stamped their way through Herr MacMillan's sacrificial orgy-porgy, and Monica Mason's Chosen Maiden so induced the mind to utter despair, that squeaking, squealing, blaring *Rite* became the undoubted toast of the night. All of which somehow swamped the reception given to the first performance by the Royal Ballet of Balanchine's *Apollo* (upon which I will be commenting when both casts have been seen).

So we're left with that other Balanchine gem, *Serenade*, which opened the triple-bill. Of the three principal *danseuses*, immediate attention must fall unreservedly on Ann Jenner's shoulders, who now dances Nadia Nerina's role like a true ballerina. Her progress during the last season was quite phenomenal, culminating in superb performances in *Brandenburg Nos 2 and 4*. Now, in *Serenade*, she projects even greater authority, a confident command that must surely owe something to the two *Filles* she danced in Sofia and Belgrade just a month before. Musicality, though, is something which appears to elude her on odd occasions: that turn is just a little late in finishing, that jump just anticipates the beat. But, like all the great dancers who have suffered from certain limitations – and they all have – Ann Jenner has found a mid-plane style of dancing that is immediately satisfying.

From *Serenade's* cast I would also single out Georgina Parkinson, who, of all the Royal Ballet's ballerinas, must be the most enigmatic and the most underrated. For some peculiar reason she's been given more than her fair share of character parts: *Lac's* Spanish Dance, Rosaline, Lady Capulet, Lykanion, *Igor's* Persian Slave, or *demi-caractère* roles like *Biches'* Girl in Blue and *Angot's* Aristocrat. Yet *Serenade* so obviously shows that she's a classicist through and through, as witness her performances in *La Bayadère*, *Brandenburg Nos 2 and 4* and *Ballet Imperial*. Here she demonstrates such purity of line, with that generous, beautiful sweep of arms and legs, that we tend to take it all very much for granted . . . we underrate her. I only hope we don't fall into the trap too often.

ian woodward

COMMENT

Verdi's 20th opera, *Simon Boccanegra*, flopped at its first performance in 1857 and, even in the drastically revised version he made 23 years later, failed to achieve wide popularity. It reached Britain, at Sadler's Wells, only in 1948, and Covent Garden for the first time last year. The production, by Tito Gobbi, struck me then as impressive but uneasily episodic, reflecting (I thought) faults in the piece itself. Now, despite Gobbi's absence from the title-role, it seems to have settled into one of the Garden's vintage Verdi achievements.

The plot (by the author of *Il Trovatore*) is certainly complex. Boccanegra, a genuine historical figure, is seen first being elected Doge of Genoa, and then 25 years later trying to cope with the intrigues which finally engulf him. But politics, given the right human touch, can make perfectly acceptable opera, as Verdi showed elsewhere. If the music lacks the gutsy appeal of *Trovatore* or the sombre grandeur of *Don Carlos*, it has qualities of its own – notably originality and compassion. The final confrontation between Boccanegra and his arch-enemy, Fiesco, is Verdi at his noblest; and the great Council Chamber scene rises to a big-tune climax which ranks with any he wrote.

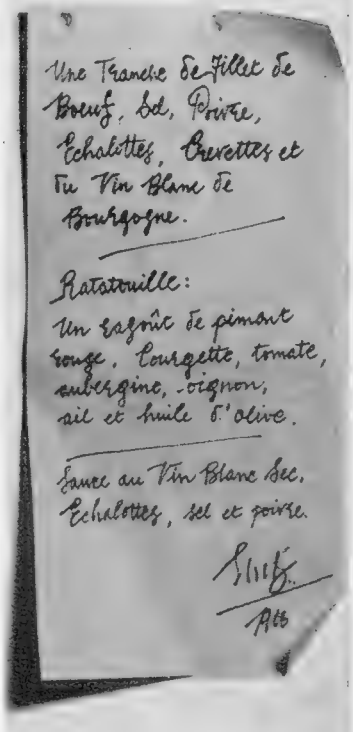
Pleasing sets

The sets, with their emphasis on Mediterranean sky and sea, were always pleasing; now the production seems to have become tauter, more purposeful. John Shaw, a sometimes underrated baritone, lacks Gobbi's instinctive stagecraft, but the rich reliability of his singing is frankly a gain. There are new laurels too for petite Elizabeth Vaughan as Amelia, the Doge's daughter.

If *Simon Boccanegra* wears the mantle of a rehabilitated masterpiece, *Samson and Delilah* is a corny old corpse that refuses to lie down. Saint-Saëns had a positive genius for failing to rise to the occasion; when he tries to whip up a Philistine orgy, the result sounds like something from one of the more genteel American musicals. This Biblical opera (once considered scandalous) gets by on its second act, with the voluptuous melodies we all know. The Sadler's Wells revival is a triumph of commitment to a difficult enterprise and, more particularly, for Ann Howard, at last given a chance to display her creamy, exciting voice as Delilah, and Ronald Dowd, a believable Samson.

richard last

Le Tournedos Sauté aux Crevettes de la Manche



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GALLERIES

There certainly has been something of an Indian summer in London's Old-Masters-type galleries. By which I mean that the person of gregarious artistic taste, and firm shoe leather, has so far had much more to enjoy than the hopeful and exclusive searcher of contemporary *frisson*. It is not that I love modern Caesars the less, but that Rome has by some chance supplied the more.

Our public treasure-houses continue to refurbish their presentations and occasionally to acquire new things. At present, a temporary arrangement in the National Gallery should be noticed and enjoyed. The new Pontormo and the two Beccafumis now flank Bronzino's *Venus* and, though lesser works than that strangely disturbing Renaissance masterpiece, both illuminate and stand in illuminated relation to it. So cool, clear, yet sensual and active for all their mannerisms they may speak a sharper and more pertinent language to young moderns than the more velvet-eyed Venetians.

The 92-year-old Beldy will have a solo show of fabric pictures at the Grosvenor Gallery in January.

The rearranged Renaissance galleries at the Victoria and Albert can also be said to shed light on many wonderful things that have previously been obscured by sheer density and wealth of objects as much as by the murkier galleries of the building. Sense of style and period come across to the relaxed, no longer scurrying beholder, built up by space, light and minute attention to detail, such as tiny reflecting mirrors used to activate the beautiful hand-sized bronzes. So beautiful are many of the passages that one feels one should dress up to visit them, as for the opera.

Another treasure chest that combines the personal scale with splendid great works is the Homage to René Gimpel. Amongst literary and intimate items hang Degas' superb portrait (reproduced in *London Life* 5 Nov) and a Titian *Tobias and the Angel* in which Tobias bears some resemblance to Titian's nephew in the National Gallery *Prudence*, and wears in his ear an exquisite Venetian jewel.

Not all commercial galleries manage to be so inviting as our public galleries, or as Gimpel's. Even to a seasoned investigator like myself, who knows full well there is "no obligation to buy," there are some galleries I find impenetrable.

keith sutton

Victoria and Albert Gallery, Room 14 (Italian Renaissance). On the right is Luca della Robbia's great Stemma of René d'Anjou from the Loggia dei Pazzi. To the left, tiled pavement from Siena.

OPENING

AXIOM, 79 Duke Street, Grosvenor Square, W1. HYD. 6646. Small Works. 2-31 Dec. M-F 10-6, Sat 10-1

CURWEN, 1 Coleville Place, W1. MUS 1459. Prints for Presents including Oliffe Richmond and David Gentleman. 3-31 Dec. M-F 10-5, Th -7, Sat 10-1

VAM METEDYTH DAVIES and **PHYLLIS MACKENZIE,** Newburgh, 26 Kingly Street, W1. REG 8308. Paintings. 1-20 Dec. M-F 9.30-6, Sat 9.30-1

GIMPEL FILS, 50 South Molton Street, W1. MAY 3720. Primitive Works including Cycladic, pre-Colombian, Southern Arabian, and Eskimo art. 1 Dec-21 Jan. M-F 10-5.45, Sat 10-1

TERRY FROST, Waddington, 2 Cork Street, W1. REG 1719. Abstract Paintings. 29 Nov-24 Dec. M-F 10-6, Sat 10-1

KAPLAN, 6 Duke Street, St James, SW1. WHI 8665. Small Impressionist Paintings. 1-31 Dec. M-F 10-6, Sat 10-1

PALLAVICINI, Trafford, 119 Mount Street, W1. GRO 2021. Drawings, paintings on glass and *gouaches*. 29 Nov-24 Dec. M-F 10-5.30, Sat 10-1

PORTAL, 16a Grafton Street, W1. HYD 0706. Small early 19th century Indian paintings. 1-31 Dec. M-F 10-6, Sat 10-1

REDFERN, 20 Cork Street, W1. REG 1732. Works from the Gallery Maeght, Paris including mainly Chagall, Braque, Miró, Calder, 29 Nov-10 Jan. M-F 10-6, Sat 10-1

WOODSTOCK, 16 Woodstock Street, W1. MAY 4419. Buckley, Joe Rose, Keartland. Paintings. 28 Nov-17 Dec. M-F 10-6, Sat 10-1

CURRENT

IVOR ABRAHAMS, MICHAEL CHILTON, MICHAEL SANDLE, Grabowski, 84 Sloane Avenue, London, SW3. KEN 1858. Sculpture: construction. Until 4 Dec. Daily 10-6

ARTS COUNCIL, 4 St James Square, SW1. WHI 9737. Six Swedish painters. Until 10 Dec. M-Sat 10-6, T and Th 10-8

BROD GALLERY, 24 James Street, SW1. Tel 839-3871. New premises. Old Master paintings. Until Christmas. M-F 9.30-6, Sat 9.30-1

THE DUKE OF EDINBURGH, Tryon, 42 Dover Street, W1. HYD 5161. Photographs of birds and animals from world tours. Until 10 Dec. M-F 9.30-6, Sat 10-1

GIMPEL FILS, 50 South Molton Street, W1. MAY 3720. Homage to René Gimpel. Until 26 Nov. M-F 10-5.45, Sat 10-1

JOHN GOLDING AND CHARLES PERRY, Axiom, 79 Duke Street, Grosvenor Square, W1. HYD 6646. Painting and sculpture. Until 30 Nov. M-F 10-6, Sat 10-1

HEIM GALLERY, 59 Jermyn Street, SW1. HYD 0688. Winter exhibition: major Spanish works. Until 21 Dec. M-F 10-5, Sat 10-1

WILLIAM HUGGINS (1820-1884), Oscar and Peter Johnson, Cadogan Place, SW1. BEL 6464. Oils and pastels of animals. Until 9 Dec. M-F 10-5, Sat 10-12

ICA, 17 Dover Street, W1. GRO 6186. Five young artists: Ann Clarke, Tom Edmonds, Bruce McLean, Barry Martin, John Whitaker. Also Pravoslav Sovlak in library – graphics. Until 3 Dec. M-F 10-6, Sat 10-1

KANDINSKY, Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Paintings and drawings. Until 15 Jan. M-F 10-5, Sat 10-12

LEFEVRE, 20 Bruton Street, W1. MAY 2250. Mixed French painters. Until 17 Dec. M-F 10-5, Sat 10-1

L S LOWRY, Tate, Millbank, SW1. TAT 4444. Retrospective 1906 to present day. Until 15 Jan. M-Sat 10-5, Sun 2-6, T and Th 10-8

MARLBOROUGH NEW LONDON, 17-18 Old Bond Street, W1. MAY 5161. New Marlborough prints. Until 13 Jan. M-F 10-5, Sat 10-12

CLAES OLDENBURG, Robert Fraser, 69 Duke Street, W1. MAY 7196. Objects. Until 31 Dec. M-F 10-6, Sat 11-1

PIERRE PRINS (1838-1913), Madden, 77 Duke Street, W1. HYD 5854. Until 7 Dec. M-F 10-6, Sat 10-1, Sun 10-6

THE QUEEN'S GALLERY, Buckingham Palace, SW1. Animal paintings – Van Dyck to Nolan. 19 Nov onwards. Daily, except Mon: 11-5, Suns: 2-5. Adm 2s 6d, students 1s 6d

BRIAN ROBINS, Grosvenor, 30 Davies Street, W1. MAY 0891. New Structures. Until 31 Dec. M-F 10-6, Sat 10-1

FELICIEN ROPS (1833-1898), Piccadilly, 16a Cork Street, W1. MAY 2875. Drawings and paintings. Until 3 Dec. M-F 10-6, Sat 10-1

SPINK AND SONS LTD, King Street, St James, SW1. WHI 5275. 4,000 Years of Art. Until 9 Dec. M-F 9.30-5.30, Sat 9.30-12.30

JEFFREY STEELE, McRoberts and Tunnard, 34 Curzon Street, W1. GRO 3811. Optical paintings. Until 3 Dec. M-F 10-5.30, Sat 10-1

FRANK STELLA, Kasmin, 118 New Bond Street, W1. MAY 2821. Paintings and drawings. Until 3 Dec. M-F 10-5.30, Sat 10-1

Manhattan rises on Hampstead Heights

A touch of Roehampton, not to mention Manhattan, is now taking shape on the heights of Hampstead. The highest buildings in the new borough of Camden, the multi-storey flats at Abbey Estate, Hampstead, take another step towards completion this week.

John Laing Construction Limited have just started work on the third block of the ambitious £452,000 scheme. The new block will have a reinforced concrete frame with cladding of brickwork and facings of white mosaic.

The fortunate council tenants should enjoy superb views from the higher floors of the 190ft high, 20-storey block. There will be a children's playdeck on the first floor. The block will provide 102 homes in one- and two-bedroom flats. Architectural enthusiasts are predicting that the new flats will become a design example to Europe.

Stage and television producer Peter Cotes and his wife, actress Joan Miller, have an away-from-the-footlights interest in converting and modernising period houses.

Interior facelift

They now want to sell a completely renovated and modernised house in Pimlico. The house, 18 Clarendon Street, SW1, has been given an interior facelift, designed to make it suitable for occupation by one family. It has gas-fired central heating, a double drawing-room and balcony, dining-room, fitted kitchen, four bedrooms, a patio and a roof garden.

The house is being offered for £13,950, a price that includes new wall-to-wall carpeting in all the living-rooms and bedrooms. The agents are Allsop and Co, SW7.

The Tilt Yard, Eltham, built about 1932, has an original Elizabethan gateway which is scheduled as an ancient monument. There are three large reception rooms, a 40ft. playroom, a principal bedroom suite, four other bedrooms, three bathrooms and central heating. The lease of about 65 years is expected to sell for £30,000 by the agents, Knight, Frank and Rutley. The annual ground rent is £200.

Three flats in one of the West End's most sought-after streets are now available for letting. The flats are in a recently converted house, 133 Harley Street. Each flat has two bedrooms, a bathroom, living-room cloakroom and kitchen. The rents are £850 per annum exclusive of rates. The agents are Chesterton and Sons, Kensington High Street.

doreen king

Above left: Tilt Yard, Eltham. Right: 133, Harley Street, with three flats to let without premiums. Below left: 18 Clarendon Street, Pimlico, a converted period property. Right: the 20-storey Abbey Estate development at Hampstead.

SALEROOMS

THURSDAY 24 NOVEMBER

English furniture, textiles, eastern rugs and carpets. Sale includes a set of mahogany armchairs by Thomas Chippendale. 11.0. Christie's

English and foreign silver and plate. 11.0. Sotheby's

FRIDAY 25 NOVEMBER

Antique furniture, carpets and ornaments. 11.0. Knight, Frank & Rutley

Pictures by Old Masters. In this sale of very important paintings are *The Mystic Marriage of St Catherine* by Bartolomeo Montagna and both *Samson and Delilah* and *The Judgment of Paris* by Rubens. 11.0. Christie's

Old English silver. 10.30. Christie's

Rugs and carpets, English and Continental furniture. 11.0. Sotheby's

MONDAY 28 NOVEMBER

Art Nouveau, including flasks and vases by Emile Galle, six Tiffany finger-bowls and a series of posters by Alphonse Mucha. 10.30. Printed books, autographed letters and historical documents. 11.0. Glass paperweights

African and Oceanic art, Indian sculpture and Islamic pottery. 2.30. All at Sotheby's

Stamp collections and individual stamps from British and foreign countries. A valuable item is a 1924 Cyprus stamp, £5 yellow, an unmounted mint copy from corner of sheet. 1.30. Harmer's

Oriental porcelain and works of art. 11.0. Christie's

Miniatures, including two of George IV as Prince Regent; gold boxes and works by Carl Faberge. English and Continental glass and French paperweights. Wine from private cellars. 11.0. Christie's

Bibliotheca Phillippoca. Medieval manuscripts from the 9th to the 17th century. Continental pottery and porcelain. Japanese netsuke and works of art (continued following day). 11.0. Old Master engravings, etchings and woodcuts. 2.30. All at Sotheby's

Further British and foreign stamps including several lots of 1966 British bird stamps with faulty printing. 1.30. Harmer's

WEDNESDAY 30 NOVEMBER

Continental silver, including a rare early Louis XIII wine-taster. 10.30. Autographed letters and manuscripts, 11.0. Christie's

Old Master paintings. Amongst the paintings are *Paolo and Francesca* by Ingres, *Portrait of Guilia Lama* by Piazetta and two paintings of Caprice by Guardi. 11.0. Sotheby's

Third day of sale of British and foreign stamps. Probably the most valuable stamp in the sale is a Nyasaland 1907 2d. This is extremely rare, in good condition and valued at £1,000. 1.30. Harmer's

ADDRESSES AND VIEWING TIMES

Christie, Manson and Woods Ltd, King Street, SW1 (TRA 9060) – two or three days before sale. Wine tasting Mon 28 Nov: 10-5, and day of sale, 9.30-11.0

H R Harmer Ltd, 41 New Bond Street, W1 (MAY 0218) – Wed, Th and Fri before, 10-4, Sat 10-12 and days of sale, 10-1

Knight, Frank and Rutley, 20 Hanover Square, W1 (MAY 8171) – at least two days before

Sotheby & Co, 34 New Bond Street, W1 (HYD 7242) – at least two days before

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BOOKS

It takes anything from one to six years to get a book published, but there are times when publishers feel that speed is essential. This is what Paul Hamlyn thought about John Ridgway and Chay Blyth's *A Fighting Chance*, published this week on 28 November, exactly 87 days after the two paratroopers landed on the Isle of Aran, having rowed the 3,000 miles across the Atlantic in 92 days. When they landed they planned to hitch-hike to Dublin, and to borrow money for a boat home. John Ridgway, who planned and captained the enterprise, says: "I could see the cliffs of Aran, and I just wanted to walk along the top and go to sleep in the sun. Then a whole bus-load of journalists came up, and since then I've never stopped."

They have worked day and most of the nights deciphering their log books, transcribing, taping, re-writing, giving interviews, going to receptions where they could hardly stand and where they drank orange juice while everyone else drank champagne. "It's remarkable how this sort of ex-

Peter Owen is to publish Marguerite Young's "Angels in the Forest" in January.

pense-account living covers up fundamentals, how quickly you forget," says Ridgway.

The day-by-day account of their heroic, spectacularly lucky voyage was written quickly, not only because the public has a short memory, but because they wanted it to have the sense of reality and immediacy which is so easily lost.

At the time they thought they were mad and would land unnoticed; now they are worrying about their surtax, and Captain Ridgway says "You've got to keep up with the pack. If you don't make money nobody wants to know you!" Of the book he says: "It isn't Shakespeare's style but it's written so close to the event that it may supply a few points that would otherwise be missing. It's fairly blunt. We tried to put what we actually felt without using adjectives. The situation didn't really need adjectives. We kept the log as a discipline. We were slowly getting worse, and the worse we got the more interesting the log gets. We became very simple at sea. We were a couple of lambs when we landed . . ."

Each man kept a separate log of his thoughts. Chay's style is very personal and apprehensive; John Ridgway's full of the weather, navigational details, plans, and, occasionally, his own philosophy or a quotation from Shelley.

carole d'albiac

John Ridgway: one of the men who rowed the Atlantic in 92 days. His verdict: not that they beat it, but that it let them go. He plans to go back, but this time under sail.

FICTION

QUERELLE OF BREST by Jean Genet. First translation into English of Genet's least autobiographical novel, and the fourth of his books to be published over here by Anthony Blond, who waited for many years before he judged the climate was right for the writings of "the poet of the evil of our times." Set in Brest, the seaport town of fogs and granite and lusty sailors, Genet's story is of Querelle, a young man who deliberately chooses to consort with thieves and murderers and whose actions leave in his mind "a muddy deposit which served to deepen his despair. . . ." Published 28 November, 30s

IMPRESSIONS OF AFRICA by Raymond Roussel. The first of the Surrealist texts planned by Calder and Boyars. The novel may be read innocently as an adventure story with an unusual time sequence, or it may be treated as a crossword puzzle, a charade and a treasure hunt all in one. Published 24 November, 40s

CHRISTOPHER LOGUE'S ABC. A is for Aeschylus, B is for Bertolt Brecht, C for Cromwell, Oliver. Christopher Logue's witty and wicked rhymes from A to Z collected together and published by Scorpion Press 24 November, 7s 6d

THE LEGION OF NOBLE CHRISTIANS by Gerald Green. Buck Sweeney, jocular reveller and bumbling rogue, makes a wild pilgrimage across Europe to seriously search out the noble Christians who helped to save Jews from the Nazis. He settles in an opulent Mediterranean retreat with a glittering divorcée, and discovers that anti-Communism can be a fanaticism as warped as Hitler's. Published by Longmans on 21 November, 28s

NON-FICTION

RAYMOND ROUSSEL: a critical study by Rayner Heppenstall. Calder and Boyars this week publish the first two volumes in their series, *French Surrealism*, a movement which, in the last few years, has had an influence out of all proportion to the actual availability of the texts. The series will include the work of Roussel, Vitrac, Artaud, André Breton, Apollinaire and others. A detailed study of one of the most famous and most mysterious of the Surrealists by British novelist and critic who says that part of Roussel's charm is that his writing is not over-serious, but mysterious, difficult to describe and of a surgical purity. In his lifetime Roussel was taken seriously only by a small circle of intimates; today, Robbe-Grillet and Ionesco say they are indebted to him. Published on 24 November, 25s

THE CURTAIN RISES, an anthology of the International Theatre compiled by Dick Richards. Informed anthology of 70 short pieces for theatre-lovers to dip into at leisure. Caryl Brahms on Chekov, Peter Brook on "Don't be bamboozled by theories," Tynan on the National Theatre, Cecil Beaton, John Osborne, Bernard Levin, Hazlitt and Shakespeare among the contributors. Published by Leslie Frewin on 26 November 50s

THE ECONOMICS OF GAMBLING by Alex Rubner. The author calls his study "an admixture of homiletics and politics, religion and economics. It debunks hypocrisy and champions the freedom of adults to gamble." He deals with gambling in Europe and the Communist states, the merits, profits and possibilities of nationalised gambling, the opportunities for "rational" gambling. The author was tutored at London University by Hugh Gaitskell. Published 24 November by Macmillan, 30s

A LONDON CHILDHOOD by John Holloway. The eminent poet and critic recalls the first nine years of his life, a working class childhood in South Norwood. He says that for many years he thought that his childhood was dull, but he has decided now that this cannot be true, "because many others have grown up much the same way." He illuminates the preoccupations of childhood: murder, his mother, warmth, cold, the cemetery, his father's fear of losing his job, a child's impressions of life on the Western front. Published by Routledge and Kegan Paul, 24 November, 21s

CONVENTIONS MADE CLEAR by Ben Cohen and Rhoda Barrow. The mysterious and impressive art of conventions in bridge-playing made clear enough for the unskilled at least to have some inkling of what they are up against. Attractively produced – a suitable present for a bridge player? Published by Anthony Blond, 21 November, 21s

PAPERBACKS

VICTORIAN ARCHITECTURE by Robert Furneaux Jordan. The author believes that comprehension of Victorian architecture must replace erudition; he compares Victorian England with the US today, and describes in detail the style he calls self-assured, vulgar, uninhibited, beautiful and grotesque. . . . A Pelican Original published by Penguin Books on 24 November, 12s 6d

PALLADIO by James S Ackerman. First full account of Palladio's careeer to be published in English. He was born in Padua in 1508 and by the 18th century had become the most imitated architect in history. Published by Penguin Books, 24 November, 12s 6d

GOOD EATING

Well, if Mary MacCarthy can't do it, then nobody can. The aim of the exercise, I learned this week, is to make Fortnum's Fountain a literary rendezvous. Working hard at the venture: publisher Barley Alison, who deals with Miss MacCarthy's books at George Weidenfeld's, and critic John Gross. I can tell them that, whenever he's in town, J P Donleavy always has his tea at Fortnum's. And then, of course, there is Miss MacCarthy herself.

At 3 pm

Miss Alison, an immensely active publisher, often finds the afternoon hour of three departed, and herself still not having paid a visit to the bank. Well, what does any elegant woman do under those circumstances? Barley Alison settles in at Fortnum's for a snug spot of tea, and some other staple of life such as 200 cigarettes. The secret? Well, hardly secret, I suppose. With accounts at Fortnum's, who needs cash?

To her delight

Recently Barley Alison sat herself down in the Fountain, ordered – and then, to her delight, discovered Mary MacCarthy at the next table. On exactly the same mission. For exactly the same reason. Since then she and young Mr Gross have been telling me to spread the good news.

Not that the debs, dowagers and assorted society dames that simply *throng* Fortnum's, my dear, will be unwelcome. Far from it. As I see it, it's they who buy the books. Now they'll be able to see their literary providers in the flesh. And adding to the flesh with all those pastries.

• A New Yorker I know has been having trouble for years with table captains (as I believe they are called over there) in the four or five restaurants that civilised men eat at in New York City.

Days in advance he books his table, only to find that if he is given the fashionable side of the room (in America, clearly, good food is not enough), it's behind an inconvenient pillar, or on the sloping part of the floor, or right next to a draught, or close by noisy air-conditioning.

Problem solved

Now, he reports, he has licked all that. As he arrives at the restaurant of his choice and gives his name, he sneaks a quick look over the captain's shoulder to see which table they have allotted him. Usually it's a bad one.

So then, before the captain can speak, he says: "And please let me know when Governor Rockefeller arrives." The effect is instantaneous, practically miraculous – he is whisked away to the finest position in the room.

There is, he concedes, a drawback. He can only try this once at each restaurant. Still, you will have observed that it isn't actually telling a lie.

arthur pottersman

LONDON CHOICE

BOULESTIN, French, 25 Southampton Street, WC2 (TEM 7061). Mon-Fri: 12.30-1.45 pm and 6-10.45 pm. Average bill for two £6-£7. CREDIT CARDS: *Diners*

FUNG TSE YUAN, Chinese, 133 Wembley Park Road, Wembley (WEM 2391). Every day 11.30 am-3 pm and 6 pm-midnight. Three set menus at 25s, 30s and 35s, plus a number of celebrated set pieces. No credit cards, but LVs accepted

GEORGE AND VULTURE, English, George Yard, Lombard Street, EC3 (MAN 9710). Mon-Fri: noon-3 pm. Large selection of grills. Bill for two: £2 10s. CREDIT CARDS: *Diners, American Express*

KETTNER'S, Swiss, Romilly Street, W1 (GER 3437). Lunch: noon-2.45 pm. Dinner: 6-11.40 pm. (Suns 7-10.40 pm). Family lunch, 25s, Sat and Sun. Bill for two: about £5. CREDIT CARDS: *Diners, American Express*

LA COLOMBINA D'ORO, Italian, 61 Dean Street, W1 (REG 4150, 6875). Open every day from 12-2 pm and 6 (Sundays 6.30) to 11.30 pm. Expect to pay about £4 for two. No credit cards

MAISON PRUNIER, 72 St James's Street, SW1 (HYD 1373/4). Dinner and supper 5.45-11.30 pm. Open Sundays. Excellent fish restaurant. Very expensive, but pre-theatre supper (5.45-7 pm) only 27s 6d. CREDIT CARDS: *Diners, Eurocard, American Express*

PARKES, International, 4 Beauchamp Place, SW3 (KEN 1390). Dinner only 7.30-11.30 pm. £3 for a four-course *table d'hôte* meal. Book in advance. No credit cards

RITZ, English, Piccadilly, W1 (HYD 8181). Open every day for lunch 12.45-3 pm, and dinner 6.45-11 pm. Conventional *haute cuisine* with some hefty portions of smoked salmon. Around £6 for two. CREDIT CARDS: *Eurocard*

AROUND TOWN

A L'ECU DE FRANCE, 111 Jermyn Street, SW1 (WHI 2837). Open Monday to Saturday from 12.30-2.30 (lunch) and 6.30-11.30 (dinner). Very luxurious, but expense account rather than fashionable. Still, Godfrey Winn did pop up there the other lunchtime, so all's not lost. I suggest keeping quite firmly to the French dishes here. Among the *plats du jour* the other day was silverside, and at the sight of those leeks on the trolley, I couldn't say nay; perhaps I should have – it wasn't really interesting enough. Other dishes definitely enjoyed here: *coquille St Jacques*, various escalopes . . . and then those sweets. Oooo la! as the young lady with me did more or less say. As the mound of goodies was set before us, from which to choose, she simply gasped out loud. They are as good as that. Bill for two: around £6. CREDIT CARDS: *Eurocard, American Express*

CLARIDGES RESTAURANT, Brook Street, W1 (MAY 8860). Open seven days a week. Lunch 12.30-3 pm. Dinner 6.30 pm-midnight. Very luxurious, and the most sophisticated place in town you'll ever see husbands and wives eating together regularly. Service impeccable, of course, and here comes a special mention for the sweet old wine waiter who must have sensed the faint boredom with which I was leafing through the list; he asked what we were eating, and then urged, soothingly: "Je vous fais une belle carafe." He did, too, very reasonable indeed, at 16s 6d. I cannot easily recall a more comfortable restaurant than this one. Where else do couples sit in armchairs for two? Food: well, the first two courses (which may be very French, or relatively plain and English, like roast pork off the trolley) are fine, just fine. But the goodies, at any rate the *gâteau*-type ones, are a bit too *English*, if you know what I mean – lacking, at any rate last time I was there, that essential lightness of touch, that easy melting on the palate. Bill for two: £5-£6. CREDIT CARDS: *Eurocard*

THE SALAD BOWL, LYONS CORNER HOUSE, Coventry Street, W1 (GER 7431). Open Mon-Sat 11.30 am-3 pm (lunch) and 4.30-8 pm. Sun: noon to 3 pm and 4.30-8 pm. I came here for lunch this week in response to the pleas of a hungry student nephew. I reckon that it's the best 6s 3d worth in town. There is in fact a choice – as much as one plate can hold on a single trip from a selection of about nine salad dishes for 6s; or a set salad with cold meat etc, for 7s. Each meal starts with a bowl of soup, and ends with a sweet and ice-cream. I had a roll and butter and a cup of tea, too, which accounts for the extra 3d. Not everything is value for money: the green pea soup was lukewarm and too salty; the tea, even a relatively fresh pot, seemed to start off stewed; I would have liked a bit more butter – probably too idiosyncratic a point really to rank as a complaint. My advice is this: take as much of each salad upon your plate as you can manage to pile up. Don't bother with the sawdusty meatloaf or the fish-pasty filled *vol-au-vent*. Concentrate on the potato and Russian salads for bulk, the cucumber and tomato salads for freshness, the carroty or creamy dishes for a bit of the unusual. There's usually plenty of room, but nowhere to hang your coat, unless you want to add a 6d tip to your bill, and use the cloakroom. All in all, a good buy. No credit cards

BIAGI'S, 39 Upper Berkeley Street, W1 (PAD 0394). Open every day 12-3 and 6-12 (Sundays, 7-11.30) with last orders up to 10 minutes before closing time! Owner Giampiero Biagi runs a most welcome Italian oasis in that desert around the Edgware Road. Spaghetti, ravioli, and *tagliatelle* – all 5s 6d; moderate selection of enjoyable, if usual, veal and chicken dishes at about 12s 6d; one or two extra goodies like figs and cream or banana split (4s 6d). Wines start with carafes at 15s 6d. All in all very reasonable, at about £3 for two. CREDIT CARDS: *Diners, American Express*

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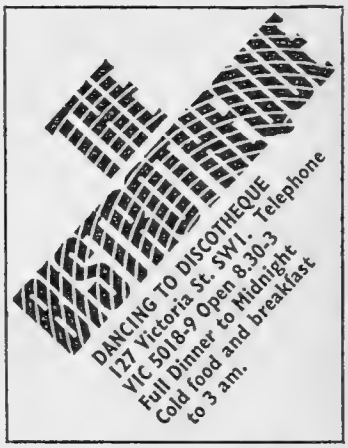

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NIGHT OUT AND BEST BARS

SPECTACULARS & CABARETS

BOULOGNE RESTAURANT (GER 3186/3815), 27 Gerrard Street. 6 pm-3.34 am. Closed Sun. No cover charge. Three-course meal 39s 6d, plus wine. Dancing 8.30 pm-3.30 am to resident quartet. Floor show

GEORGIAN (WHI 2797), Bury Street, St James. 5.30 pm-midnight. Membership 25s. Dinner with wine about £3 a head. Cabaret. Hostesses. Dancing to sextet

PLAYBOY CLUB (MAY 6001), 45 Park Lane. Charter membership 5 gns, 3 gns initiation. Open Sunday. Cabaret: 9.15 pm, 11.15 pm, 1.15 am, in the VIP Room, extra late show Saturdays: 2.40. Currently: Lee Sohn

LE PRINCE (MAY 6354), 14/16 Bruton Place, Berkeley Square. 6.40 pm-4 am. Closed Sunday. Floor show at midnight. Membership 5 gns. Dinner 45s a head. Dancing to 4 am

EDMUNDO ROS CLUB (REG 7675), 177 Regent Street. 9.0 pm-3.30 am. Cabaret 11 pm and 1 am. Currently: Joy Marshall. Membership 21s. Dinner about £2. Dancing to two orchestras

SAVOY RESTAURANT (TEM 4343), Strand. 8 pm-2 am. Cabaret at midnight. Currently: The Bachelors. Dinner, dance and cabaret 52s 6d. Dancing to Ian Stewart and Sextet, Francisco Cavez and Latin-American Rhythm

TALK OF THE TOWN (REG 5051), Hippodrome Corner, Leicester Square. Restaurant 8.15 pm to 1.15 am. Revue 9.30 pm. Cabaret 11 pm. Currently: Frankie Vaughan. Dinner, dance and show Mon-Fri 59s 6d. Sat 65s, plus drinks, coffee and tips

DINNER & DANCE

BEACHCOMBER (MAY 7777), Berkeley Street. 5.30 pm-1 am. No entrance fee to bar. Dinner, min 30s. Three bands

CANDLELIGHT CLUB (GRO 5753), 3 Green Street, Grosvenor Square. Mon-Fri 8.30 pm-4 am. Closed Sat. Sun: 8.30 pm-3.30 am. *A la carte* dinner 79s 6d, plus wine. Membership. Discothèque. Dancing to Allan Comyns at the piano

LA DOLCE VITA (GER 2774), 10 Frith Street. 6 pm-1.30 am (Sun until 12.30 am.) Dinner 15s 6d min, dinner-dancing 32s 6d in La Taverna (closed Mon)

DORCHESTER (MAY 8888), Park Lane. 8.30 pm-1.30 am. Closed Sun. About £4-£5, inc. wine. Dancing to New Dorchester Music with Albert Marland. Service charge

FIFTY-FIVE BAR AND RESTAURANT (GRO 1168 and HYD 2011), 55 Jermyn Street. 5.30 pm-3.30 am. Closed Sun. Cover charge. Dinner about £2 plus wine. Dancing to Alan Mack and his Music

LA PALOMA (BAY 1910), 103 Westbourne Grove. 8 pm till midnight. Closed Mon. Membership 21s men, 10s ladies. Entrance fee. Dinner about 15s, plus wine. Dancing to Los Caballeros

RIVER CLUB (VIC 1621), 129 Grosvenor Road. 5.30 pm-2 am. Membership 8 gns. Dinner 49s 6d. Cover charge. Casino

VILLAGE CLUB (SOL 1854), 77 Lower Sloane Street. 6 pm-2 am. Closed Sun. Dinner about 30s, inc wine. French cuisine. Membership. No cover charge. Discothèque

DISCOTHEQUES

BLAISE'S (KEN 6228), 121 Queen's Gate. 9 pm-2.30 am. Membership 2 gns. Entrance fee. *A la carte* from 17s 6d. Different live group every night. Th: The In Crowd

CHALET SUISSE (MUS 0036 and LAN 3626), 74 Charlotte Street, 8 pm-2 am. Membership 15s. Entrance fee. Dinner about £1. Resident trio. Gaming

DOLLY'S (GRO 5927), 57 Jermyn Street. 10.30 pm-4 am. Closed Sun. Membership 5 gns. Cover charge. Grills

EARL'S CAVE (FRO 1999), 97 Earl's Court Road. 8 pm-till late. Membership 21s. Entrance fee. Light meals. Gaming

FANNY'S BISTRO (MAY 6214), 51 Maddox Street. 7.30 pm-3 am. No membership. Cover charge. Minimum charge 21s. *A la carte* menu

FLAMINGO (GER 1549), 33/37 Wardour Street. Tues, Wed, Thurs: 8-11 pm, Fri and Sat 8-11 pm, and midnight-5 am. Sun: 7.30-11 pm. Closed Mon. Rhythm and blues, pop and US artists. Membership

HADDY'S (FRE 9918), 158 Old Brompton Road. 8 pm-2 am. Closed Sun. No membership or entrance fee. Full restaurant. Min charge 21s. Average 30s, inc wine

SCOTCH OF ST JAMES (TRA 6109), 13 Masons Yard, Duke Street. 10 pm-4 am. Membership 5 gns. Entrance fee for guests. Grills about £1. Resident groups

SAMANTHA'S (734-5425), 3 New Burlington Street. 8 pm-3 am. Membership £1. Entrance fee. Drinks at pub prices. Grills approximately 8s. Groups. Slot-machine silent movies on the patio

GAMING

LE CERCLE (GRO 5050), 5 Hamilton Place. Opens 10 pm. Membership by introduction only. Blackjack, roulette, chemin de fer, backgammon. Restaurant and bar

CROCKFORD'S (930-2721), 16 Carlton House Terrace. Membership 8 gns. Bridge from 2.30 pm. Gaming from 5.0 pm. Chemin de fer, roulette, blackjack, poker, baccarat. Restaurant and bar

MAZURKA (GER 3547), 4 Denman Street. 9 pm till end of play. Membership 10s 6d. Blackjack, poker, roulette and craps. Sandwiches. Normal licensing hours.

NEW CASANOVA (MAY 1463), 52 Grosvenor Street. Opens 10 pm. Membership 2 gns. Backgammon, blackjack, roulette, chemin de fer. Restaurant and bar

PAIR OF SHOES (HYD 1801), 21 Hertford Street. Gaming starts 10 pm. Membership (temporarily closed) 10 gns. Craps, blackjack and roulette. Restaurant and bar

OLYMPIC CASINO (BAY 2163), 79 Queensway. 5 pm till play ends. Membership 2 gns. Baccarat, blackjack, chemin de fer, roulette, dice, poker, punto-banco, trente et quarante. Restaurant and bar

VICTORIA SPORTING CLUB (AMB 2467), 150-162 Edgware Road. 2 pm-5 am. Membership £3. Baccarat, blackjack, chemin de fer, dice, kalooki, poker, roulette. Restaurant and bar

WINDMILL GAMBLING SALOON (GER 8552), Great Windmill Street. 4 pm till play ends. Membership 10s 6d. American roulette, blackjack, dice. Refreshments

FINCH'S (King's Arms), 190 Fulham Road, SW10. It doesn't quite apply that none but the brave venture into this big, bustling, roistering place. But that's the impression one gets. The atmosphere is vibrant, the noise deafening, and the range of bar topics countless. Despite the crush, the bar staff somehow manage to get drinks up with speed.

GROVE TAVERN, 43 Beauchamp Place, SW3. A good pub, with the type of regular one expects to find in and around Knightsbridge-Belgravia. An abundance of elegant men, with a commendable absence of the chinless brigade. Inevitably, strong representation of the debcum-dolly female factions.

SHERLOCK HOLMES, 10 Northumberland Street, WC2. Turn off from the impressive array of ministry blocks in Whitehall, and the diffused lighting behind the pleasant pub façade beckons enticingly. A gallery of all-things-Holmes provides prolonged interest over a pint or two. Naturally, now on the summer tourist schedules, but there's a whole winter and spring ahead for uncluttered drinking by discriminating Londoners.

STAR TAVERN, 6 Belgrave Mews, SW1. No matter how often one revisits this place, everything is found to be constant. The same crowd of locals in the downstairs bar, and Paddy Kennedy holding court upstairs. His gravel voice can be heard over any group conversation, and anyone who rates as a character still looks in to see him. Female visitors still win a "highly commended" for looks.

THE GEORGE, 213 Strand, WC2 If the Strand had enough strength to totter a few more yards west this would be the last Fleet Street pub you would meet if you were doing a "crawl" from the City to the West End. Big lunchtime trade from the Law Courts opposite. Similarly in the evening, until things settle down to a steady passing trade.

NAG'S HEAD, 10 James Street Covent Garden, WC2. A great pub with a fascinating range of drinkers, from begowned and black-tied theatregoers, to market porters and lorry drivers. At theatre intervals, there is a speedy influx of backstage workers. The walls are covered in theatre bills and pictures of the near-legendary names who have drawn the crowds for decades.

HAND AND FLOWER, 1 Hammersmith Road, W14. If you ever look in at any of the many exhibitions at Olympia, you'll find this a haven for food and drink after hours spent tramping round the stands. It's just across the street. They're accustomed to coping with crowds, and the service is instant

COCKTAIL TIME

ZODIAC LOUNGE, Society Restaurant, Jermyn Street, SW1. An elegant cocktail setting, in the best tradition. The zodiac centrepiece in the ceiling looks down on beautiful women and their handsome escorts. Immaculate service from the Irish barman, Tom Cannon. And that master of the cocktail hour, Mr. Robin Douglas-Home, plays piano from 8 pm

COCKTAIL BAR, New Casanova Club, Grosvenor Street, W1. Excellent start to an evening here, and one is cossetted by the type of service that has become a hallmark of the club.

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DAY OUT

SPORT

RUGBY UNION

Blackheath v Neath. Rectory Ground. Sat. (Trains to Blackheath from Charing Cross and London Bridge. Buses 54 and 57 from station to ground)

Harlequins v Cambridge University. Twickenham. Sat. (Frequent trains, Waterloo to Twickenham)

London Welsh v Newport, Old Deer Park, Richmond. Sat. (District Line to Richmond or train from Waterloo)

London Scottish v Oxford University. Athletic Ground, Richmond. Sat. (District Line to Richmond, then short walk)

ASSOCIATION FOOTBALL

First Division

Fulham v Manchester City. Craven Cottage. Sat, 3 pm. (District Line to Putney Bridge, then riverside walk)

Tottenham Hotspur v Southampton. White Hart Lane. Sat, 3 pm. (Rail from Liverpool Street to White Hart Lane)

Second Division

Millwall v Carlisle. The Den. Sat, 3.15 pm. (Underground from Whitechapel or trains from Charing Cross, to New Cross and New Cross Gate). Millwall need to avoid defeat to create a new League record for a run of unbeaten home games

FA Cup. First Round

Brentford v Chelmsford. Griffin Park. Sat 3 pm. (Rail to Brentford or Piccadilly Line to South Ealing)

Leyton Orient v Lowestoft. Brisbane Road. Sat, 3 pm. (Central Line to Leyton)

Queens Park Rangers v Poole. Rangers Stadium. Sat, 3 pm. (Metropolitan or Central Line to Shepherd's Bush, or Central Line to White City)

Watford v Southend. Vicarage Road. Sat, 3 pm. (Trains to Watford Junction and Watford High Street)

STEEPLECHASING

Newbury. Fri and Sat. (Trains from Paddington, By road A4 or M4 from London)

Kempton Park. Wed. (Trains from Waterloo to Kempton Park. Green Line coaches 718, 725)

ICE HOCKEY

Wembley, Empire Pool. Thurs, 7.45 pm. Wembley Lions v Perth. Semi-final, TV Trophy. Sat, 7.45 pm. Lions v Fife Flyers. (Bakerloo or Metropolitan Line to Wembley Park)

KART RACING

Rye House, Hoddesden, Herts, meeting. Sunday

LECTURES

BRITISH MUSEUM, Bloomsbury, WC1 (MUS 1555). Th 24 Nov: English watercolours – Rowlandson (illustrated) 11.30. Japanese pottery and porcelain. 3.0
F 25 Nov: the Hebrews in history. 11.30. Illuminated manuscripts. 3.0
Sat 26 Nov: Indian Mughal painting (special exhibition). 11.30. The Elgin marbles. 3.0

COMMONWEALTH INSTITUTE, Kensington High Street, W8 (WES 1852). M 28 Nov: Ghana's new era. Rev Peter Martinson. 5.45

FIFTY-NINE SOCIETY OF KENSINGTON, Central Library, Campden Hill Road. Th 24 Nov: antagonisms between France and Britain, James Hadley. 8.0

HORNIMAN MUSEUM, London Road, Forest Hill, SE23 (FOR 2339). Sat 26 Nov: chimpanzee behaviour in the African wild, Dr Vernon Reynolds. 3.30

PUSHKIN CLUB, 46 Ladbroke Grove, W11 (PAR 7696). F 25 Nov: Russian humour (illustrated), Prof Vaughan James. 8.0

UNIVERSITY OF LONDON. Th 24 Nov: submarine geology of the Western Approaches, Dr A J Smith. University College. 1.20
T 29 Nov: the Angles, the Saxons and the Jutes. Dr J N L Myres. Westfield College. 5.15
W 30 Nov: the Dead Sea Scrolls, A N Gilkes. Queen Elizabeth College. 6.0

EXHIBITIONS

CAMDEN ART CENTRE, Arkwright Road, NW3. Toys Old and New. Many exhibits are over 100 years old. They include dolls, a rocking-horse, toy soldiers lent by Frank Wells, dolls' houses and a special modern garden house designed by Roger Limbrick. Until 18 Dec: T-Sat 11-8, Sun 2-7

BRITISH MUSEUM, Bloomsbury, WC1. History and Romance in Mughal India. Manuscript illustrations of the 16th and 17th centuries, in the style initiated by the Emperor Akbar. Among these is a recent acquisition of the *Akbar Nama,* a chronicle of events in the history of the Mughal empire. until New Year: M-Sat 10-5, Sun 2.30-6

BETHNAL GREEN MUSEUM, Cambridge Heath Road, E2. Half a Century of Modern Design. Display of the Victoria and Albert Museum's collection of design from the later phases of *art nouveau* to the designs of Dufy, Grant, Nicholson, etc. Until 5 Feb: M-Sat 10-6, Sun 2.30-6

OLYMPIA. International Caravan Exhibition. More than 120 exhibitors show the latest designs and innovations in touring and residential caravans. The exhibition includes at least 10 models from abroad. A special feature is a leisure-homes park, showing caravans sleeping up to eight people. From W 30 Nov: M-Sat 10 am to 9 pm. Admission 3s 6d, children 2s

PLACES OF INTEREST

HORSE GUARDS, Whitehall, SW1. Part of the old Whitehall Palace rebuilt in 1753. Changing of the Guard 11.30 am, Sun: 10 am. Tube: Charing Cross, Trafalgar Square

PUBLIC RECORDS OFFICE, Chancery Lane, WC2. Includes Domesday Book, signatures and letters of the Kings and Queens of England since Richard II. Public Search Rooms: M-F 9.30 am-5 pm, Sat 9.30 am-1 pm by previous arrangement. Museum: M-F 1 pm-4 pm, parties by arrangement

REGENT'S PARK, NW1. Contains boating lake, gardens and the Zoo: currently open 10 am-4 pm. Admission Mon: 3s. Sun: before 1 pm 7s. All other days 5s. Aquarium and children's zoo 1s. Tube: Regent's Park, Baker Street, Camden Town

ROYAL EXCHANGE, Cornhill, EC3. Contains collections of the Guildhall Museum and 19th century historical frescoes. M-F 10 am-4 pm, Sat 10 am-12 noon. Tube: Bank

ROYAL MINT, Tower Hill, EC3. As well as our own silver and bronze coins Colonial coinages are struck here. Admission in parties of not more than six. Tours every 20 minutes M-F 9.20 am-2.30 pm. M and Th 2.50 pm, 4.45 pm, 5 pm. Tube: Tower Hill

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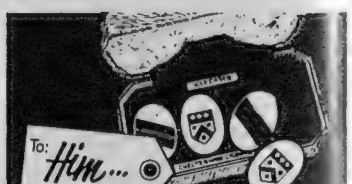

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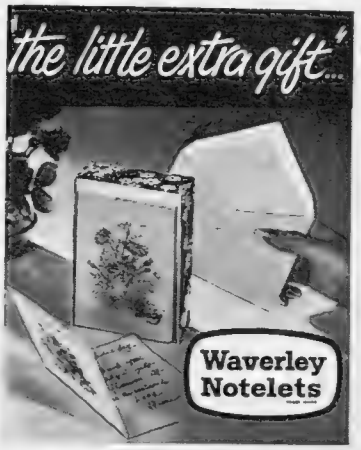

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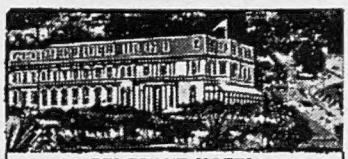

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London Letters

Boring housewives

I heartily agree with Princess Galitzine on women and work (*London Life*, 12 November). Non-working wives, in their after-dinner chat, tend to "put the boot in" on their working married friends. As a young wife (27) whose work has involved travelling, I've found the reaction to my lack of ability to join in baby- or gardening-type conversations particularly catty.

I think housebound friends secretly realise they are bores and apathetically criticise women who try not to be, instead of doing something about it. **Veronica Anstruther, Balcombe, Sussex.**

Artists and critics

I would be interested in the views of your readers about the controversy between the critics and the management at the Royal Court Theatre.

It is always difficult for any artist who has worked hard for years at his particular profession to be subjected to hasty, ill-written judgments, but we as artists are all servants of the public and the public it is who has the final word in our destiny. I am sure that the critic influences the public less than he annoys the artist. Who agrees? **Louis Kentner, Mallord Street, SW3.**

In your feature on the quarrel between the Royal Court and the critics you quote me as saying: "The *Evening Standard* was the only paper which had the courage to print Bill Gaskill's statement in full. I can only conclude they thought there was a lot of sense in what Bill Gaskill said." Possibly I did not explain myself clearly. What I meant was: "I can only conclude that the papers which did not do so were frightened and that there was a lot of sense in what Bill Gaskill said." This is, of course, very different. **Harold Hobson, Dolphin Square, SW1.**

Bring back figures

I would like to see put back in their brassières what rightfully belong there. You can't tell one person from the other without a score-card. Think of the future when these couples grow up with kids and the little kid looks at a picture of Mum and Dad when they were young and he says "Gee, that's a lovely picture of you, Dad,"

and his dad says "Shut up, that's your mother. I'm standing next to her." Bring back the hour-glass figure and save the world. **Al Mancini, Grosvenor House, W1.**

Animal cruelty

Very few women who wear perfume and fur coats realise the cruelty and suffering behind the luxury. At least 50 to 100 animals die in traps every week, and often they are left to suffer in traps for three weeks before the trappers come to collect them.

And some perfumes have an animal fixative – usually obtained from civet cats, which are captured alive and subjected to much suffering for their scent. **Lady Dowding, Oakgates, Southborough.**

Bullfight no contest

Your Spanish correspondent may be interested in the following translated extract from *The Bullfight and its Sad Truths*, published in Spain in 1962: "The bullfight is not an equal contest between a man and a bull. It can be defined as the torture and death of an animal at the hands of men who pretend and assert it is bravery and art."

It is true that in Britain some relics of barbarism still survive but slaughter of animals in an enclosed space for entertainment is not one of them. **Mrs M W Watkins, Cardross, Dunbartonshire.**

Señor Rogelio Martinez waves his inborn Spanish ignorance as though it were a matter for pride. Foxhunting is *not* the national sport of the English, and is deplored by a far greater number of Englishmen than support it. Bullfighting *is* the national sport of Spain. **J C Basten, Finsbury Pavement, EC2.**

Hurrah for Celia

Hurrah for Celia Hammond. Saying that show models lead a terrible life is really telling the truth about our side of the Rag Trade, but we models still aim at the heights Celia has reached. Knowing that room at the top is limited, but lucrative, makes us more determined, and probably keeps us sane too. **Kim Sheridan, Underhill Road, SE22.**

Musical overlap

While I cannot offer any explanation of the musical overlap to which Mr Jenkins refers (*London Life*, 12 November), I do hope this clash of events will not prevent a good attendance at the Albert Hall on 1 December for Delius' *Requiem*. Those who have thought of Delius only in terms of his exquisite tone poems should not miss this opportunity to hear one of his major works. **Estelle Palmley, Redhill Drive, Edgware.**

To the Dogs

I am aware Roger Baker has had some bad publicity recently, but now he is just shying off. In *Does Travel Make You Go To The Dogs?* NOBODY was rated to actually *go* to the dogs. **Victoria Lawson, St John's Wood Road, NW8.**

NO COMPENSATION NEEDED

★ **Though I am naturally delighted that our American visitor, David Susskind, regards England as the best of the world's secondary countries, he has got a strange idea about us if he thinks that our mod madness is an attempt to compensate for a loss of fleet and empire. Doesn't he realise the time for empires is past and that we are merely completing the process begun (before he was born), with Canada and Australia? If we needed any compensation for this highly desirable development, we would have had our mods and mini-skirts in Queen Victoria's time.** R W Stapleton, Edwardes Place, W8

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